

# SEVEN DAYS

FREE

INSIDE:

A guide to the  
Green Mountain  
Comedy Festival



## What's So Funny?

THE COMEDY ISSUE



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Todd Barry headlines the GMCF



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Finding humor in hard places

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AMERICA tour. The film includes an exclusive 12 minutes pre-recorded interview with Paul McCartney.

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
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## F-35: A Citizens' Hearing

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- Rabbi Joshua Chasan

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### F-35 FACTS

- The F-35 has been delayed for over seven years due to many technical issues, costing tax payers \$1.5 trillion and counting.
- Air Force says the F-35 is more than 4 times louder than the F-16
- Air Force says the F-35 will put 3000 Chittenden County homes into a noise zone the federal government deems "unsuitable for residential use."
- 1400 residential units in Vermont's most populated area would be in an extreme risk crash zone of these nuclear capable planes
- Former Adjutant General Dubie said F-35 basing would actually cause a net loss of jobs.
- A Pentagon official confirmed military brass "fudged" base selection results "so that (Senator) Leahy's home state would win."



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## Watch in Vermont: Heavy Post 2011

It's a good time to watch the classic episode of *Watch in Vermont*, about Maple State's family-friendly music festival, *Watch in Vermont*, May 18.



## SEVEN DAYS



## FUN STUFF

straight ahead  
manly you should  
write something  
about a new book  
(like right now)  
you can make  
quinoa better, fast and  
easy, burgers  
cheaper with orange  
this weekend would  
you not eat something  
new?

## CLASSIFIEDS

28 vehicles for sale  
30 homes for sale  
32 services  
34 for taking career  
36 buy this stuff  
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40 people  
42 people  
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# A Priest, a Rabbi and a Horse Walk Into a Bar...

COMEDY

**A**nd the comedian says, "Is this a joke?" No, it's our inaugural comedy issue.

In May 2011, I wrote a *Seven Days* article titled "The Quipping Point" about how a fledgling standup-comedy scene was beginning to fill out its legs in Vermont. The destination was based in part on the fact that more than 30 local comedians were performing in the third annual **GREEN MOUNTAIN COMEDY FESTIVAL**. At the time, that was impressive. Among the comics had been Nicholas Gladwin's *The Tipping Point*, a brilliantly conceived book that examines comical phenomena, my article had hastily argued that Vermont comedy had arrived.

In retrospect, my argument, if well intentioned, was a couple of years early. Then I was chronicling the birth of a comedy scene. Now it's growing up—and opening hair in unexpected places.

For instance, consider that this year's **GMCF** boasts roughly 100 local standups and another 10 or so improv comedians. The festival has quadrupled in size in two years. Then consider that, on any night of the week throughout the year, more than a dozen local performers are presenting comedy shows at open mics all over the state. That anyone even tried to run a comedy club in Burlington—my talk about the late, great Levitt—says a lot about the increasing appetite for funny stuff in the Green Mountains.

Our first ever issue devoted to comedy in Vermont takes its first routes to the punch line: Kim Picard interviewed **JOSE LEVITT**, a veteran standup comic and teacher and a founder of the **VERMONT COMEDY OWLS**. Levitt employs a tadpole to connect with kids at his kids and female presence by teaching them to write jokes about their lives—jokes that begin with such setups as "So I was looking for a warm place to sleep last night." And that's his thing.

Next, I'll return, *Seven Days*' comic editor, if he critic and self-proclaimed



well-known writer about packing her comfort level by attending improv comedy deep in sessions at **SPARK ARTS** for the past year.

I could tell you of the brightest **VERMONT COMICS** working in Vermont. You'd find our funny from them—and others who didn't make it into the story—sprinkled throughout the paper. I also interviewed

comedian **TEOD BARRY**, a highly regarded, and easily tearing comic who is headlining this year's **GMCF**. It's an amazing follow on Vermont.

So has comedy really arrived in Vermont? Maybe. But what's more likely is that we've been watching the opening act kill it, and the headliner has yet to take the stage. There is much, much

more to come. And this week's *Seven Days* suggests you'll want a front-row seat when it does.

Anyway, that's my take. To your bartender. And thanks for reading.

**DAN BOLLER**  
Media Community Editor



Did you know "kryptonite" is Latin for "horror"? Yeah, that's a Christopher Reeve joke.  
**CHUCKE WUHLERMAN**

I don't like Aunt Jemima. And no, it's not because she's black. It's because she's a fake.  
**HILLARY BOONE**

Id like to see a reality show where Paula Deen makes inappropriate down coles and instead of using butter she is torn apart by a pack of wild dogs.  
**JOHN STAR**





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**FAIR GAME** SPRING SEASON ON VERMONT POLITICS BY PAUL HENRY

## Tax Evasion

**W**ho knew Gov. **PETER CAMPBELL** was so scared of cutting taxes for 73 percent of Vermonters?

Who knew the legislator's Democratic super-majority was so scared of Shumlin that it wouldn't dare challenge him to veto such a tax cut?

And who knew it would take just one history, fact-free press conference by the governor to scare House Speaker **SEAN DOWNS** and Senate President Pro Tem **JOHN CAMPBELL** into submission?

We learned these things last week as the Vermont legislators slouched toward adjournment and away from one final tax fight with their Democratic standard-bearer.

It all began after Shumlin, Smith and Campbell came together in the governor's executive suite before his last Tuesday announcement that — lo and behold — they'd decided a long-standing budget adjournment timer they couldn't agree on which taxes they should raise to \$60 + \$10 million budget gap, they'd decided to cut that amount instead.

You know, by increasing government efficiency and, uh, enhancing tax collection.

But before the ink was dry on the deal, the chairs of the House and Senate tax-writing committees — Rep. **JAMES BUCKLE** (D-Colton) and Sen. **TIM ADAMS** (D-Fairlee) — were already scheming to work their way around it. Having spent the session pushing committees on how to bring more equity to the tax code, they were reluctant to abandon their tax bill — even if the state needed no new revenue.

So they picked a mutual ally. Why not exact those same tax reforms on revenue-neutral manner? Being so, they said, could actually cut taxes for 238,000 people, while raising them for just 10,000 newly wealthy Vermonters. And if they did it all without raising any new revenue, how could the governor object?

But object he did. Indeed, last Wednesday whether he'd support such a plan, Shumlin said, "I have made very clear that the consensus that has been built in this building which I have upheld, is to not take action on tax policy, but to finish up the work that we have, balance the budget and get home."

Shumlin's protestations notwithstanding, Adams and Ashe had an ace in the hole. Attached to their tax bill was a funding cut for Vermont's health care exchange, a prerequisite for accessing federal dollars. If lawmakers had decided to hold it harmless, Shumlin would have had a hard time winning the House vote tax plan.

Not to play that game of chicken with

the governor, Adams and Ashe needed the full-throated support of Smith and Campbell who would ultimately be charged with selling the concept to rank-and-file legislators and the public — and rounding up the votes for a potential veto override.

After meeting with Adams and Ashe on Thursday morning in the Speaker's office, Smith and Campbell seemed sounding amenable to their ideas.

"If we can actually put forward a plan that gives 200,000 or more Vermonters a tax cut — many of them middle-class Vermonters — I don't think it's right for us to discuss that out-of-hand," Smith told reporters lurking outside his office.

**SMITH AND CAMPBELL  
SPENT HALF A WEEK BACKING  
SLOWLY OFF THE PLANK  
AND THEN — AFTER  
DELAYING ADJOURNMENT  
BY A COUPLE DAYS — SCURRIED  
BACK ABOARD THE SHIP**

That set off Shumlin administration officials, who spent Friday scrambling to put the lie to the plan and with a self-imposed Saturday adjournment deadline looming — and budget and tax bills in need of finalizing — Smith and Campbell had to decide whether to shut or go off the pot.

As the afternoon faded away, Smith and Campbell held up in the Speaker's office again with Ashe and Adams, emerging an hour later to give reporters their masterful message.

Their message would be, the dynamic duo alternately sounded like they were ready to fight and ready to run. One thing was certain: They were extending the session through Monday, written on board they'd pushed it off 'til Tuesday.

"My opinion is still on the table," Smith summarized. While legislators dickered about Shumlin's sharp end his knives.

Meanwhile after Smith and Campbell concluded their remarks, the governor's staff summoned reporters to his ceremonial office for a response.

"Welcome," Shumlin said as he ushered into the office, pointing to an array of chairs. "You have 15 chairs, so sit." Then the governor let into the tax

proposal, saying half a dozen times that lawmakers were raising income taxes "on the fly" when they'd be better off giving up and going home.

"I've only heard about proposals I haven't seen him. But the last thing that would be doing is raising income taxes, changing our income tax system or the fly at the end of the line, when we don't need the money," Shumlin said. "I've made very clear we should not raise income taxes. We will not raise income taxes. We must not raise income taxes."

A reasonable point. Except that the very foundation of the tax plan from Adams and Ashe is that it's revenue-neutral and actually cuts taxes for most Vermonters.

Indeed, estimates provided by legislative economists show that by capping income-tax deductions at two and a half times the standard deduction and setting a median state tax rate of 5 percent — as Adams and Ashe suggested — 73 percent of taxpayers pay less, while 5 percent pay more.

For instance, 100 filers earning between \$50,000 and \$1 million a year would pay \$3,880 more in taxes, while 50,150 Vermonters earning between \$28,000 and \$50,000 a year would pay \$25 less in taxes. Not every working-class Vermonters would pay less and not every 1 percenters would pay more. But, by and large, the plan shakes out to be pretty progressive.

Shumlin wasn't about to let the facts get in the way of a solid career tactic. He got around the plan would raise "rednecks and millionaires" in new taxes, thereby violating the agreement he struck earlier in the week with Smith and Campbell.

How could a revenue-neutral tax bill raise taxes, you ask? Shumlin's secretary of administration, **JOE SPINALEGG**, stepped in to explain: When you apply the plan to 2007 tax year data — rather than the most recent data available, from 2010 — it wouldn't be revenue neutral. It would bring in \$7 to \$10 million.

That approach cut lumber, says Adams, a former state tax commissioner.

"We don't pick and choose the year that gives us the result that we want," she says. "I think once you start choosing what year you're going to use things are, to me that's really a risky place to go."

While we're at it, why don't we apply it to 2029 tax year data?

After the press conference, neither Spinnalegg nor other administration officials would provide documentation backing up their claims.

So why's Shumlin so scared to lower income taxes for the majority of Vermonters?

The answer, it turns out, is pretty obvious: He let the legislature take credit for

a return that might have been his entrance," opened the *Rutland Herald*/Rutland-Monroe Times Argus on Sunday. "The only other reason for his intelligence is that he believes that protection of the prerogative of Vermont's wealthy taxpayers is a higher priority than lowering taxes on the great majority of taxpayers."

Loading evidence in that theory was the bundle of reliable capitalists in Shennedy's stable who hit the phone lines over the weekend to pressure lawmakers to oppose the plan.

"When they talk about fairness, I really question whether they've looked at it appropriately because I think fairness is in the eye of the beholder," says Dave Conner, a member of the influential pre-Senate clique known as the "Storington linkage."

After speaking with Shennedy and a staffer last week, Conner says he called "five or six" lawmakers in most concern, though he says he wouldn't do so without hearing from the govt.

"[Shennedy] just said, 'We taken the position that I won't support it,' and I absolutely agreed with him," Conner says. "I called a couple people and said, 'You better get a hold of your senators.'"

By Monday, the veto was in. At lunchtime, Shennedy gathered House Democrats at a secret caucus meeting next door to the Statehouse to brief them on his decision to abandon ship. Later that day, he and Campbell held yet another press conference saying they'd decided to shelve the bill until January.

Would the governor be any more inclined to tinge next year — particularly without that health-care-exchange funding mechanism being held out as a bargaining chip? "I think he should [not] pull and in 2011, in November, the voters are going to be happy that we've moved forward with [the plan]," Smith said.

Got it. So as Shennedy's heading into a reelection year and dodging big dollars, he'll be rushing to subject his deep-pocketed donors to a higher share of the state's tax burden?

Campbell added that he and Shennedy were reluctant to engage in "what you call 'the political fight' with the administration" because Vermonters are sick of "the constant fighting in Washington."

"It's not a terrible message to our country — especially in our kids that are out there and hopefully one day will have our parents," Campbell said, smiling broadly.

Perhaps the children would prefer their parents pay higher taxes because a couple of Democratic leaders were afraid to go toe-to-toe with a Democratic governor opposed to cutting taxes for most Vermonters?

But a, Smith and Campbell never came close to fighting the good fight. They spent half a week backing slowly off the

plink and then — after delaying adjournment by a couple days — scurried back aboard the ship.

Was there wisdom in heeding a tactical retreat? After all, a veto battle between fellow Democrats would be an ugly affair — and neither Smith nor Campbell did want a record of victory. If the Republicans sided with their gubernatorial comrades, Shennedy would need just a few story Democrats to sustain his veto.

Then again, there's something Shennedy had the courage to veto a bill cutting taxes on 220,000 Vermonters and imperiling federal funding for the health exchange.

Why not test him and see what he's made of?

When Smith and Campbell flinched their guns, confidants, Spaulding, who was leaving unceremoniously, said he was pleased to see the dynamic duo come around.

"I wouldn't be surprised if the legislature and the Shennedy administration do reach common ground for some tax reform next year that lowers tax rates for all Vermonters," he predicted.

Asked repeatedly by reporters whether the administration was ready to provide them with showing that the plan would've raised taxes across the board, Spaulding said his team would be happy to.

"It is a reasonable question to ask," he said. "I just think it's basically old news by now."

Right. At least as the governor won the fight using a garbage-in-garbage-out analysis, those numbers were "old news."

After plenty of prodding, Spaulding reached into his pocket and pulled out an email from tax-department consultant *an anonymous* who wrote that, indeed, applying the plan to 2007 tax year data would raise \$77 to \$97 in new revenue. Helpfully, Spaulding suggested reporters call Brigham Young to discuss the numbers.

Reached later, Brigham confirmed her analysis but said she'd been "reluctant" to provide those numbers, questioning whether it was the right approach to gauge the plan's impact.

"I think the problem is we can't just look at 2007 and say that's the way it's going to be," she said. "It's a reasonable start, but we shouldn't assume it's representative."

But surely Brigham agrees with the conclusion the governor drew from her analysis, right? That it would increase revenues and raise income taxes?

Not quite. "I see it as something that is basically revenue neutral and basically would lower taxes for most people," she said. Old news, my friend. Old news.

Declined: Tim Ashe is the dramatic partner of *Seven Days* publisher and coeditor Paula Neely.

## Mothers, Fathers, Sons and Daughters



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# Powder Trail: Tracing Vermont's Heroin Epidemic to Its Sources

By Andy B. ROMAGLI

**V**ermont police report that a staggering amount of heroin is flowing into the state right now. But where are the drugs coming from?

The cops say they're from urban areas such as New York, Philadelphia, Lowell and Holyoke, Mass., Albany, and even Chicago and Detroit. Rutland Police Chief James Baker says a bag of heroin that sells for \$5 in a big city can fetch as much as \$10 on the streets of his city.

On the evening of December 8, 2012, one suspected dealer allegedly led authorities right to his source. Using a warrant, Burlington police and federal drug-enforcement agents traced the movements of Vidush Raghunathan by tracking his cellphone in real time. For six hours, they watched the signal travel from Burlington down Interstate 88, 90 and 95 to New York City.

The signal stopped at a bar near Oneas Park, Queens, a middle-class neighborhood known for its burgeoning truck 600ers bazaar later, the cellphone started moving north again — tracing the same route back — until it arrived in Burlington shortly before midnight.

When Raghunathan exited the highway onto the Burke Road, police were waiting in a surveillance car. He drove to an apartment on South Union Street, where authorities say the dealer had set up shop. As they got out of the vehicle, Raghunathan and a companion were taken into custody and searched.

According to court records, the cops found a 30-gram bag of cocaine and six bags of heroin in the pants pocket of his shirt.

Raghunathan was apparently identified by a customer who cooperated with federal authorities in the hope of reducing his own sentence on drug charges. And Raghunathan, in turn, allegedly identified his supplier as a New York City man known as "Black."



Bills handle heroin as "baggers" seized by Burlington police in an unstaffed drug store.



Heroin packaged for resale.

"You can't just keep arresting people coming in, in numbers. That won't stop the problem," says State Police Lt. Matthew Birmingham, commander of the Vermont Drug Task Force. "You have to dismantle the organization."

U.S. Attorney Tristram Coffin has prosecuted dozens of individuals for heroin trafficking in the past 18 months, mostly using secret grand jury proceedings. His office is handling complex cases — many of which rely on confidential

sources of narcotics to upstate New York and Vermont.

In March, state police stopped a Cadillac on I-88 in Williston where it was allegedly returning from Brooklyn with 2000 bags of heroin in the trunk. Authorities have also seized large quantities of heroin in recent months from out of state passengers traveling on the Megabus and in motorbikes.

"There are supply networks feeding into Vermont down there," Coffin acknowledges. But

heroin is coming from Chicago, Boston and other big cities, too.

In fact, some of the most potent — and deadly — heroin in Vermont has

years to have originated in the Windy City. Beginning in the fall of 2003, the Burlington police narcotics unit began investigating a group of individuals from Chicago allegedly trafficking heroin in Chittenden County. The heroin — known as "Chit town" or "Chit town dope" — was blamed for several overdoses, including at least one that resulted in death.

Turns out, Chit town dope also had ties to drug suppliers in Lowell. When in Lowell stood out the house of a

person suspected of trafficking the potent heroin to Vermont, Police allegedly watched Chandra "De" Sam leave his apartment and drive away in a gray Honda, and then trailed him to the Vermont border, where Vermont police took over the surveillance.

According to police, investigation followed Sam to a McDonald's in White River Junction, where they had premonition a routine food bag with an underwear informant who allegedly gave Sam \$5000 for a large package of heroin. Police arrested Sam after the hauloff. When the cops back in Lowell executed a search warrant on the building where Sam had been spotted, they allegedly found 30 grams of heroin, digital scales, more than \$40,000 in cash and a handgun.

Burlington Police Chief Michael Scherling says Chit town is just one of several heroin varieties available on the streets. Each batch comes with its own "stamp" on the packaging, the chief explains, and different groups bring in different supplies.

In fact, gangs don't appear to be battling for turf in Vermont, according to Birmingham, the drug task force commander, who notes that there's no sign of organized groups such as Bloods or Crips. But he admits he can't be sure because "people don't wear gang

**You can't just keep arresting people coming in as runners. The T won't stop the problem.**

STATE POLICE LT. MATTHEW BIRMINGHAM AM

Informants with ties to suspected drug suppliers.

Brooklyn has emerged as an epicenter of Vermont-based heroin, and one neighborhood in particular appears to be a source point. In February, federal prosecutors in New York unsealed an indictment charging six defendants with drug ring from the Bedford-Stuyvesant section of Brooklyn with trafficking narcotics. One of them was arrested in Vermont. Court records accused the suspects of making daily runs with large



## SCOREBOARD

### Winners and Losers of the 2013 Legislative Session

BY PAUL HEINTZ

**P**olitics isn't a game, but it comes with its fair share of winners and losers. Each Friday on Seven Days news and politics blog Off Message we try our damndest to figure out which one is which. We call it a Scoreboard.

It's hardly a scientific process, but our goal each week is to provide a handy cheat sheet for those who don't spend the day monitoring the push on Twitter or hitting the refresh button on our homepage.

Since this year's legislative session is wrapping up, Seven Days goes to press, we thought it would be a good time to note the past four months of Statehouse action.

So here you have it, the summary Scoreboard for the 2013 legislative session.

## WINNERS

**COMPRAISE LEGISLATION**—Some of the things legislators considered during this session? Males, clothing, soda, bottled water, candy, cigarettes, vending machines, diesel-based software, artificial tulips and more. For each of these, a nervous lobbyist—or five—could be seen pacing the Statehouse halls, trying to keep his or her claims out of the crosshairs of the legislators' tax-writing committees. In the end, nearly all were spared—thanks, in part, to the legal assistance of Gov. Peter Shumlin, who went to bat for businesses big and small.

**LIBERAL SOCIAL ISSUE**—In yet another tight budget year, liberal's greatest victories came from legislation that didn't cost a dime. Namely, three constitutional and legal issues that have been debated in the Statehouse for years: decriminalizing marijuana, granting driver's licenses to noncitizens and letting teenagers fly Vermonters and their own lives.

**PETER SHUMLIN**—Two weeks ago, the gov went on our website's list. Early in the session,

the legislature re-elected his top legislative priority—a request for \$13 million on new childcare subsidies—because lawmakers disagreed with his plan to pay for it by cutting the Earned Income Tax Credit. But Shumlin's a strong closer. He cut a session's ending deal with legislative leaders to avoid new general fund taxes and hold off, at least until next spring, on making the tax code more progressive. Which he apparently opposes.

**BIG BIRD**—Opponents of ridgeline wind got it, to a promising start this year when the Senate seemed ready to enact a three-year moratorium on industrial wind power projects. But a

strong and successful lobbying, art by a coalition of business and environmental groups took the wind out of these sails, while the mountains drew in a nearly unrecognizable shape.



Peter Shumlin



**VERMONTING**—This was the season Vermont's three and a half year-old online newspaper came into its own. With four full-time reporters—a plus not awarded on occasion—watching Statehouse committee rooms, little happened under the dome that didn't receive exhaustive coverage by the newspaper's team. While its journalistic experiments a little too dense, for the general reader, Diggor is ably making up for the dwindling print media coverage of the Statehouse.

**LARGE**—Vermont's labor movement failed to announce child care workers and daycare center employees this session, but it was two huge fights. Mountain state workers and teachers will have to contribute to the cost of collective bargaining, and home health care workers now have the right to unionize, potentially creating the state's largest collective bargaining unit.

## THE

**SHAP SHIN**—The House Speaker from Marquette retained his own grip on his Democratic super-majority—and, early in the session, used it to, actively to counter Shumlin's aggressive tax proposals. Political observers noted that he was finally emerging from Shumlin's long shadow and positioning himself for a future statewide electoral bid. That changed in the closing weeks of the session, when he appeared to bend to Shumlin's will and sided with the governor on tax policy over his own Ways and Means Committee recommendations.



Rep. Tim Haney

**LOW INCOME RETIREMENT**—In the end, Shumlin failed to fund his budget priorities by slashing Inland Income Tax Credit payments to low-income workers. And he achieved only mild success in cutting eligibility to the Reach Up welfare program. But a defining element of that year's session was a shift from "How can we help low-income Vermonters?" to "How much should we reward them over?"



**DEMOCRACY**—After a conservative super PAC spent more than \$1 million in last fall's election, lawmakers pledged this year to finally—finally—reform the state's campaign finance laws. They started out strong, but every week the bill became weaker, as legislators resisted subjecting themselves to tough new rules. By the time the bill missed its end-of-session deadline Tuesday, it likely would've increased the amount of money in Vermont politics—without doing much to increase transparency. In the end, an ill might've been better than a bad bill.



Peter Shumlin



## POLITICS

IN YET ANOTHER TIGHT  
BUDGET YEAR, LIBERALS'  
GREATEST VICTORIES CAME  
FROM LEGISLATION THAT  
DIDN'T COST A DIME.

## LOSERS

**DEMOCRATIC UNITY** — After eight years of Republican gubernatorial rule and his competent response to Tropical Storm Irene, Shumlin's fate due Democratic legislators' love during his freshmen term. But relations turned frosty this year, when Shumlin's fiscal conservatism and Republican rhetoric lumped up against the liberal Democratic solid-field. The new regime harkens back to the '90s, when former governor Howard Dean liked to tell legislators they were in "Island."



**REPUBLICAN** — Despite the Democratic assault, Republicans leg doors failed to articulate a credible and coherent alternative message. Thanks to their wishy-wash leadership in the House and lack of unity in the Senate, the legislature's Republicans proved themselves as irrelevant as their diminishing numbers would suggest.



**REPUBLICAN** — Early or not, the Windham County Democrat didn't gash himself this session, as the Senate's most reviled member. His tendency to amend every bill, debate every motion and stick it in his colleagues' face led the add state out on a couple of 29-1 votes. Ultimately, his outspoken advocacy for strong campaign finance reform actually hurt his own cause, as his colleagues were looking for reasons to vote against him.



**THE ENVIRONMENT** — A pair of studies released at the start of the session called for significant new investment to clean up the state's waterways and weatherize homes. But even a canon appears sure in the House chamber by chaotic rock star Bill McKibben failed to move lawmakers to fund those programs or provide more than a potpourri in the Clean Energy Development Fund. And after the House passed legislation to limit lakeshore development, the Senate shot it down. ☹



**GUN CONTROL** — Sen. Sander Stoddard's Vermont lawmakers were don't. After returning in January with tepid pledges to enact some sort of gun law reform, Vermont legislators quickly abandoned the notion. Stoddard's utter refusal to consider new state gun laws didn't help the case.

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# What the Frack? Middlebury College at Odds Over Addison County Pipeline Project

by Kileen J. KELLEY

**M**iddlebury College is viewed as one of the greatest academic institutions in the country, but its support for a proposed natural gas pipeline in Addison County is putting that reputation to the test. Last week a group of students and faculty presented college officials with a petition demanding the school adopt a neutral position on the Vermont Gas Systems project. Adding to the onlookers: Among the 1400 signers is the college's "disengaged scholar" and celebrated climate change activist Bill McKibben.

In response to the petition, Middlebury President Ron Liebowitz reaffirmed the college's pro-pipeline position. In a prepared statement, he said access to natural gas would offer Addison County residents and employers "a less-expensive and cleaner burning alternative to high carbon fuel oil" while noting a "lack of sufficient alternative sources of comparable energy."

"While we continue to listen to, and understand, the arguments against the pipeline, we believe that they do not fully take into account the economic needs of the communities around us," Liebowitz said. "Ultimately, we believe the pipeline will contribute to the economic welfare of the region and that it would be unacceptable for us to stand in the way of real and measurable progress toward goals broadly shared in our community."

"Perfectly" suitable is how McKibben describes Liebowitz's assessment of natural gas as a cleaner, cheaper alternative to oil. But the Rogers resident adds that its relatively lower CO<sub>2</sub> output is "outweighed by the fact that we don't want to lock in fossil-fuel infrastructure at this point." McKibben, who has gotten arrested for protesting the Keystone XL pipeline that would carry tar sands oil from Canada to China, uses the same logic to argue against one carrying natural gas from Colorado to Middlebury.

McKibben is founder of the climate activism group 350.org, the name of



which refers to the goal of reducing atmospheric CO<sub>2</sub> to below 350 parts per million. In the same week Middlebury was debating pipeline pros and cons, the daily level of carbon dioxide in the atmosphere exceeded 400 parts per million for the first time in the history of scientific data collection. The 350.org website, McKibben wrote in response.

"We're in new territory for human beings—it's been centuries of years since there's been this much carbon in the atmosphere. The only question now is whether the reduction that we're hoping can be matched by a reduction in the

activities necessary to stop it."

Middlebury sophomore Anna Shroeman Grubiswold helped gather signatures on the petition against the pipeline. The sociology major argues that substantial energy savings could be achieved by spending \$92 million on the projected price tag of the Addison County pipeline—or on weatherization initiatives instead. She notes that the company already profits itself on saving customers money through its existing weatherization programs.

Carbon-neutral alternatives to natural gas are closer to reality than pipeline

supporters claim, adds Middlebury senior Caitlynn Cross. "There's a lot of potential in bio methanol," Cross says, pointing to the college's own plan to reduce its fuel oil consumption by building a bio-methanol plant. Generating natural gas using manure from nearby dairy farms and food waste from local businesses could save Middlebury 642,000 gallons a year, according to college estimates.

The student activists also note that much of the gas to be pumped through the proposed pipe will be extracted through an environmentally harmful process known as hydraulic fracturing, or fracking. In addition to potentially contaminating local water supplies, fracking releases methane, which, Shroeman-Grubiswold points out, is "about 31 times more potent as a greenhouse gas than CO<sub>2</sub>."

Liebowitz, Addison County business leaders and reps from Vermont Gas Systems all see several edges to the frack concern. But they say natural gas will be preferable to fuel oil. "I definitely appreciate the environmental concern," says Robert Schuch, director of the Addison County Economic Development Corporation. "But I don't see reducing the impact of fossil fuels and use of natural gas to be either or at this point in time. It should be seen as both and." She says fuel oil, which is much dirtier, remains the only feasible alternative to natural gas for the foreseeable future.

Money is a major motivator for pipeline proponents. The proposal has virtually unanimous support from Addison County political leaders and businesses in town, such as Cabot Creamery and Goodrich's greenhouse systems in Vergennes. The non-piped savings from converting from oil to cheaper natural gas will generate jobs and "maybe allow businesses to hire more people and to pay them a lot better," says Andy Moore, president of the Addison County Chamber of Commerce.

One of Addison County's largest employers, Cabot estimates that switching to natural gas will save the company

\$5 million a year. Homeowners who connect to the pipeline can expect to spend \$1000 less annually for heating and cooking, according to Vermont Gas Systems. "In total," company president Don Offert told the state's public service board, "the project will reduce Addison County's energy bills by over \$200 million over the next 20 years."

Cutting energy costs "levels the playing field" between Addison County and areas with access to natural gas "in terms of retaining and attracting employers," adds Schen, the economic development director, who argues that availability of natural gas, which currently costs 45 percent less than fuel oil, will enable her region to compete more effectively with Chittenden County, which has long offered businesses that cheaper energy option.

In a recent editorial endorsing the project, the *Acres-Montpelier Times Argus* characterized the motivation of some opponents as "NIMBYism." For evidence, the newspaper cited Addison County landowners who express concern about their proximity to the buried pipe.

Vermont Gas Systems spokesman Steve Wark attributes worries about leaks and explosions to "unfamiliarity" with natural-gas pipelines. Vermont Gas, a subsidiary of Montreal-based Gaz Metra, has operated a pipeline in Chittenden and Franklin counties for the past 50 years without any serious incidents, Wark notes. And there's been almost no opposition to the company's extension of its existing pipe to Richmond and Ennsburg, he adds.

Resident resistance to the Middlebury pipeline project extends

to some Cornwall and Shoreham property owners whose lands lie on the route of a planned extension from Middlebury under Lake Champlain to the International Paper plant in Ticonderoga, NY. That second phase of the pipeline project, estimated to cost \$50 million, has not yet been formally proposed to the Vermont Public Service Board, which regulates the state's utilities.

Some opponents of the first under Lake Champlain argue that it will be of little economic benefit to Vermont. Wark notes, however, that International Paper has agreed to pay most of the cost of running the pipe from Middlebury to Ticonderoga. And that will bring natural gas 17 miles closer to Rutland County, thus lopping 15 years off the company's original 25-year timetable for serving customers in the Rutland area, Wark says.

Having access to natural gas will be "a game-changer for us," adds Dennis Wadsworth, a spokeswoman for International Paper's Ticonderoga factory. That plant has the highest energy cost of any mill operated by International Paper, she notes. And while the factory's 600 employees include only about a dozen Vermonters, close to 10 percent of the wood fiber used at the plant comes from Vermont, Wadsworth says.

The public service board could rule on the Colchester-to-Middlebury project by the end of this year, Wark says, a favorable decision could turn on the gas by the end of next year. If the second phase is approved, International Paper could convert from oil to natural gas by the end of 2015. □

## ENVIRONMENT

### AMONG THE 1400 PETITION SIGNERS IS MIDDLEBURY COLLEGE'S "DISTINGUISHED SCHOLAR" AND CELEBRATED CLIMATE-CHANGE ACTIVIST BILL MCKIBBEN.

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## The Granddaughter of F. Scott Fitzgerald Weighs in on the Latest Gatsby

BY MEGAN JAMES

**W**hen director Baz Luhrmann went on "The Colbert Report" last week to talk about his new adaptation of *The Great Gatsby*, he mentioned that a "very regal woman" took him by the hands after the movie's world premiere and told him she'd come all the way from Vermont to see what he'd done with her grandfather's book.

That woman was **MIRIAM LANASHAN**, an artist, musician and 81-year-old, and the daughter of 81-year-old Zelda Fitzgerald's only child, Scottie.

"I told [Luhrmann] that I really liked it, and he was so kind to me!" Lanashan recalls over lunch at her Burlington home. "Now we're pen pals. We're writing every other day."

Lanashan, who prefers not to reveal her age, not only admits she's over 60, in one of two trailers of the Fitzgerald estate, mentioning she has a son in who is granted rights to write such as *The Great Gatsby* and that she has a financial stake in its reproduction and licensing. "We have to make decisions all the time about what's going to be allowed, and what the terms are," she says.

Luhrmann reached out to Lanashan about four years ago when his company work on the film. At the time, she says,



she "wasn't all that interested in the project and may have given the impression that she didn't approve. So he never followed up. Since the director made the movie in Australia — one of the few countries where the copyright does not apply — he didn't need to acquire rights," Lanashan explains.

But Lanashan says over time she became intrigued about the production, and she wasn't the only one in her family to feel that way. Her daughter, **BLAKE KAGHAN** of the indie pop group the Lumineers, appears in some of the movie's party scenes as a dancer.

As Luhrmann noted on "Colbert," Lanashan is an elegant lady—but she's also undeniably down to earth. During our lunchtime interview, she telegraphically

dumped her to go outside of said room to a plate and giggled as it spilled all over the table.

Lanashan wasn't just busting up Luhrmann, the bonhomie director whom she describes as "like a ringmaster"; she really was in good with the 41er. After watching the trailer, she thought it would be "a thousand more on steroids," she recalls. "It was going to be blowing music and having car wrecks, and everything was going to be over the top and exaggerated."

But, in the premiere, Lanashan was "surprised" the characters were so moving," she says. "I liked Gatsby very much, and Corey Monteau was just right. She was sweet enough that you could see why Gatsby loved her, but she was also pretty hard."

Lanashan even got on board with the 3-D format, which she says gave the story a surreal, almost-fable-like quality. "I think he got it just right!" she says.

As you might imagine, Lanashan has experienced *The Great Gatsby* in many forms: Garrison Keillor's all-day reading of the book at the Putnam Theater in St. Paul, Minn.; Gabe, a seven-hour theatrical take on the novel, even a glitzy, all-female, Rockabilly-style interpretation by Tokyo's Takamasa Opera.

As an artist, Lanashan has read her grandfather's book extensively but she doesn't remember much about the first time she cracked the spine of his classic novel. It was in an English course at Sarah Lawrence College. "I know I had to write a paper," she says.

By then, Lanashan had learned to detect the questions people often bring at her house they discovered she was related to Fitzgerald, exchanged she says she found "deeply unimpressive." In college, she says, "I was reading [Gatsby] to self-defense. I needed to catch up. People knew that I knew that I was related to it somehow, and I just needed to know what they were talking about."

She ended up designing her whole course of study at Sarah Lawrence around F. Scott Fitzgerald. It was the first time she'd really learned about her grandfather, who died in 1963, before she was born.

"My mother didn't talk about him," says Lanashan. "She had enough pressure coming from the estate. And she really needed it and I brought it up. It would make her sad and upset, which I understood. We're all inherited that."

FILM

## GOOD-BYE, SILVER MAPLE

**ALL** AND **REMEMBER** **DOGGIE** have always believed that art should be affordable. It shouldn't be about spending great deals of cash but about, as Bill Dodge puts it, letting people up where they need it, when they need it.

It's why in 1997 the couple opened **DOGGIE MAPLE ARTS** in downtown Burlington where they sell art prints, cards and books. "I wanted to offer an alternative to framing which can be prohibitive to anyone, so they specialized in fine art illustration or as Dodge calls it, Silver Mapleism."

"I Dodge will close up shop at the end of this month and begin a new

venture called

**DOGGIE STUDIO**

**ARTS** through

which they'll

sell their own fine art

photographs, as well as original prints

by their daughter artist **ANGELIQUE**

**DOGGIE**. "We're not behind the

counter for 14 years."

But they were leaving the St. Paul

Street store front without art. "We

both felt it is very strongly about this

place remaining a gallery space,"

Bill Dodge says. So they connected

with Burlington painter **KATHARINE**

**HENNINGSEN** who will move her studio

and shop to the location next month



"She's a really talented artist who just is really knows how to be successful!" Dodge says. Before moving to Burlington in 1996, Dodge ran a bookstore in Montreal. We got cloddish by the big-box store thing," he says. It was just murder for the book business. "Around the same time, he and his wife realized that her aging dad who lived in northern Vermont, could use extra help. So they moved to Burlington with a plan to start a gallery.



"We wanted to run a mom-and-pop art shop," says Dodge. He knew that for such a thing to survive in Burlington he needed a good location. After a year of searching he connected with the Champlain Housing Trust, which had recently renovated the St. Paul Street block across from City Hall Park. He liked the idea of offering affordable art beneath affordable housing units, so he and his wife snatched up the space.

We're all very shy. We'll talk to reporters, but we don't like being grilled by people close to us."

Lanahan says she can relate to the frustration her mother felt when people came to her sewing access to the literary giant. "My mother didn't know what people wanted," she says. "What do you want? I'll give it to you. What is it? It's some inside something. But it's hard to deliver."

Still, Lanahan considers herself lucky. "There are so many horrible people we could be related to, and [Fitzgerald] a great one," she says.

With all the current interest in Gatsby, Lanahan has been extra busy with the Fitzgerald estate. She's been blown away by the enormous licensing agreements the new movie has inspired. Tiffany & Co., the Plaza Hotel, Brooks Brothers — they're all unveiled Gatsby collections. Tiffany even has its own trailer for the movie, in which the camera fingers over Daisy's bejeweled hand and zooms in, as Gatsby reaches out to the green light across the bay on his peering cry: "Which is, of course, for



**I TOLD [LUHMANN] THAT I REALLY LIKED IT, AND HE WAS SO BOWLED OVER!**  
ROBBIE LANAHAN

me," says Lanahan.

"I don't know how [Fitzgerald] would feel about the marketing," she adds, and notes that her grandfather's book wasn't well received until after he died. "He did need to make money. And a lot of his life was often busy with the problems of making money. He didn't have enough, most of the time."

Lanahan has poured her creative energy into visual storytelling. She has painted portraits, illustrated children's books, animated commercials and created films, including *The Naked Irish Rider*, which won the 2008 Goldstone Award at the

RENAISSANCE INTERNATIONAL

FILM FESTIVAL, and an animated documentary about Alcoholics Anonymous called *One Alcoholist to Another*, which she made with ORCA NEWS.

She has also written a book of her own about her mother, called *Scatter the Daughter of... The Life of Frances Scott Fitzgerald Lanahan Smith*. "But that was a one-time thing," she says. "I would not venture a novel, let me tell you. I know it's impossible to get into that arena, but was too good." ☺

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Since then the

couple has run a successful art business, all the while carving out time to take their own photographs some of which they currently sell at Silver Maple. As photographers, both badgees are attracted to capturing the Vermont landscape — Lake Champlain sunsets, fields of wildflower flowers. Christmas lights reflected on a defuncted main splattered Church Street. "It's all about the magic of light," full badge says.

The couple is used to leaving the store behind. Gatsby goes on, but excited about what lies ahead, waste time to travel and hone their photography skills.

Still want your artwork laminated rather than framed? The badgees will continue to offer the service at PhotoGarden in South Burlington.

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## Review: Saints & Poets Production Company's *The Witches* Is an Inventive Ride

BY ALEX BROWN

**T**he SAINTS & POETS PRODUCTION COMPANY's production of *The Witches* backs out a big trunk & filled with theatrical n' acts and unspools them for our delight.

Director ADAM CHRISTOPHER

and the ensemble 15-member cast are everything from sales to puppetry, plus a dollop of special n' acts, to present David Wood's theatrical adaptation of Roald Dahl's story of a boy thwarting a group of witches.

Now playing at the Black Box Theater at MAIN STREET LEADING PERFORMING ARTS CENTER, the show follows young Boy after his parents die and he is raised by his charming, somewhat Grandmother Grandmother, whose heart has about the size of his, where central concern is making the world of children. Along with Boy, we learn how to recognize a witch thanks to a hilarious "advertising guide" in their heads: "appetizing and kid-centric however, a style that reflects the entire production."

You may not want to watch too

deep at the subject here. Dahl's witches are women desperate to conceal their subverted and hold-ups, their lack of toes and fingers, and their creepy, blue saliva. Such a appearance and description are all for your preconceptions. Hidden by wigs and rapid change, they pass among us, not, not children, whom they are passionate about scaring n' the phone. It's right in with Mother's Day, doesn't it?

Obviously, Dahl's story has to be enjoyed without any feminist deconstruction. There's no explanation for the evil that animates the witches, but there is a perfect line ready to fill them. Accept, and enjoy, the hyperbolic characterizations. In addition to witch, the show shows over-the-top parents and greedy children, and his sly lawyers, self-important, fun families and vain chaps swallow themselves. A sense of fun reflects every aspect of the production. The puppets of witches (BERRY CAMERON, BEN SPOONHILL, TRISTAN

GRINIA, HIGGINS MILLER, and KAT KIRBY) seem strange to attend the annual witches' convalescence with all the light-hearted enthusiasm of schoolgirls. Glad to ridiculous wigs and elaborate spring green frocks of a long-past fashion era, the witches convey their majesty to rid the world of children the way kids themselves might justify their way into a messy go round. Their good nature makes them seem harmless, but after they've provoked our laughter, their deadly intent remains.

Happily, we can be in our hero, Boy, to defeat their plans. The parables shouldn't be revealed, but the payoff, energy with which his task is accomplished, is worth celebrating. Christopher makes use of a fog machine, strobe lights and clever stagecraft tricks to let Boy achieve what children adults cannot.

Christopher has many fun ideas and



Adam Christopher

a natural crew eager to execute them. The only startling black is the music, on opening night, the pace of the show was so slow to support what should have been a more dramatic moment from n' not to n' not. As the run continues, mistakes may seem more ill, lively things.

As Grandmother, their veteran ROYCE WILKINSON has together all her character's qualities in this beautiful quilt. She's capable, clever, warm, quite serious, a little angry and just plain adorable, especially when we feel the love she has for Boy. WILKINSON gives Boy

the mother of all courage

## A Small Museum Explores the Underground Railroad, and Gets a New Building — With Toilets

BY KEVIN J. KELLEY

**J**ANEL WILLIAMSON used to watch warily as her house teetered past the HENRY MUSEUM in Petersburg, where she has worked as director for the past 18 years.

A designated national historic landmark, Rakoby was a stopping point 128 years ago — not for tourists but for African Americans fleeing bondage in the South and seeking safe haven in northern, sanctuary states such as Vermont. Rakoby, the name the abolitionist

Robinson finally gave the Petersburg homestead, served as an important way station on the clandestine route to freedom, referred to it gamely as the Underground Railroad.

The documents and artifacts housed at Rakoby can enhance visitors' understanding of the United States slave trade, and of the moral opposition to it. Trouble is, few tourists come to the

125-year-old house, which Williamson describes as "delicate and tiny." Rakoby has no public toilet, and the water in the house isn't drinkable.

All that is about to change. Two years ago the 1960s-1980s cost of construction covered the installation of toilets and a drinking fountain. The main attraction is a multimedia display that Williamson hopes will boost the total yearly visitors from 3000 to as many as 5000. Titled "Free & Safe: The Underground Railroad in Vermont," the exhibit depicts the mass emigration from the Quaker family who lived at Rakoby and toward two fugitive slaves, Simon and Jesse, whose the Robinsons helped.

The main attraction is a multimedia display that Williamson hopes will boost the total yearly visitors from 3000 to as many as 5000. Titled "Free & Safe: The Underground Railroad in Vermont," the exhibit depicts the mass emigration from the Quaker family who lived at Rakoby and toward two fugitive slaves, Simon and Jesse, whose the Robinsons helped.



"We're now talking more about the black fugitive experience and less about the white saviorism," Williamson says. "We're made Simon and Jesse the stars of the show."

The decision to base the exhibit on a part of partly imagined narratives stemmed from Williamson's conviction that "it's the story of the Underground Railroad that drives visitors." Tourists generally aren't keen to view 128-year-old letters in crowded, sweltering conditions, she says. But Williamson is betting they will spend more viewing a visually compelling display that also features audio and much of experiences that Simon and Jesse may have had at Rakoby. There's nothing like the new

Rakoby exhibit's connection of the Underground Railroad anywhere else in the United States, Williamson points out.

The museum director, as well as the exhibit itself, adds the distance that the stories of the two fugitives are partly apocryphal. Not much is known about Simon and Jesse — not even their last names. There's no evidence that Simon, who escaped from captivity in Maryland, ever actually came to Rakoby, Williamson acknowledges — although, she adds, it's likely that he did. In addition, no one knows what happened to him or to Jesse, a fugitive from North Carolina who is documented as having

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## Full-Moon Fever

T rolling for fun on Main Street, I noticed a handsome clatch of friends walking past the Flynn Center. One of them, a husky guy dressed to the curb, braced against a bicycle hitched to a tree, absently looking it to the ground. He broke aside for a moment to glance down at the bike, now vulnerably splayed on the pavement, shrugging his shoulders as if no one mattered, he continued on and caught up with the group.

Then modest me — of the opposite of kindness — cringed me widely out of proportion to the nature of the offense. I think this was because the fit was so astoundingly easy. It would have taken the man exactly 10 seconds to pick up the bike and put it back in place. I visualized stopping the cab getting out and charging him.

The moon was full, so I knew I was in for a challenging night of cab driving. I experienced this monthly like clockwork, and sure not a what what the minimalist crowd might say about it. When the moon is full, people can get strange, and "people" includes me.

A woman bled me on the corner and bit the front seat talking. I need to swing by the sister's place on Johnson Street, she owes me some money. Then I need a ride back downtown. Could you help me out, hon?

This woman was a hunder. Beneath the spicest exterior, desperate, manipulative, corrupt came off her in waves. I don't judge folks who walk through the world in this emotional state. God knows what life has thrown at them. But I do need to be wary of who I'm dealing with. The nature of any job requires it.

"So do you know if your sister is home and has the money?" I asked (presumptively "You want to call her on my cellphone?"

"No, she doesn't have a phone. She'll be there."

"And I assume you need the money from her to pay for this ride?"

"Yeah, but don't worry, hon — I'll get the money."

"All right, then," I said, and steered toward the Old North End. I put the chance of getting paid for this fare at less than 50 percent. But, if the woman was indeed a hunder, she was a *hunder* hunder, and hence — in my particular philosophy of hucking — deserving of a ride. In any event, whether

**WHEN THE MOON IS FULL, PEOPLE CAN GET STRANGE, AND "PEOPLE" INCLUDES ME.**

paid or unpaid, the whole round trip was going to take less than 15 minutes, a chunk of time I could afford to lose.

We arrived at the sister's apartment, and I asked — the sister was home, but — no surprise — she didn't have the money. Reeking her space in the shotgun seat, my dubious customer explained cheerfully, "Don't worry, hon. I have a check coming tomorrow. You can swing by any place, and I could pay you."

"Don't worry about it," I said. "This one's on the house."

Shandy after this low-grade fauce, I dropped a fare near the airport and checked out. Higher dived as the return to town. I knew the sister had been a show that night, which meant conversation might be in need of a ride home.

Here enough, a pump, strictly gay jumped into the backseat. He requested a ride to Hickok Place, in the student section of town.

"Who was playing tonight?" I asked.

"Dead Science, dude. They're, like, a Dead tribute band. They were awesome!"

"It sounds awesome," I said. "If they can choose I some of that Great Old Dead songs, that is something special. I saw the Dead years ago. Before it or out, the opening set was it. Ring. What a sight that was."

When we arrived at Hickok, my fare said, "Just wait here. I got to grab some money from the apartment."

"Could you leave your wallet? Just so I know you're actually coming back."

"Sorry. I don't carry a wallet, man. Don't worry — I'll be back."

"OK, then. I guess I'll just have to take it on faith."

I had made the classic observational error thinking that the Great Old Dead band was going to perform for something. As soon as he left the cab and trotted up the driveway, I knew that was the last I'd see of him. I gave it a perfunctory five minutes and took off. Full moon, I thought.

I don't get settled for a third time that night, but that's not to say the remainder of the evening was it voraciously. Every other customer seemed distracted, despondent or disappointed. What turned out to be my last fare was a cute and demure, black-haired girl who hailed me from in front of Mr. Miller's house.

As she attempted to enter the cab, a gay stand alongside, hastily busying him. He really wanted her to come home with him, and he had a seemingly endless

barge of arguments in support of his position. Finally managing to shake him off, she got into the backseat and gave me her destination — one of the UPROX security houses.

Unprompted, she said, "I don't want to be somebody's booty call. I just don't want to be that someone. The guy told me he had been writing for me at Mr. Miller's, like that moment I loved him something."

I said, "Well, good for you taking care of yourself in that situation."

"Did you ever watch the TV show 'Seinfeld'?" she asked.

In the near-memorable, I stole a glance at this girl — all fresh-faced and coy — and grasped the point of her seemingly out-of-context question.

"Yeah," I replied. "I used to once in a while. And, you do look just like the actress who played Clark Kent's teenage love interest on the show. I can really see that."

She was exceedingly grateful, clearly having received just the desired response, and she thanked me so much. It's good to know I'm pretty.

We had stopped in front of her security. I managed to flash her and said, "Honey, that's great, but it's really important for you to know that on the inside."

She smiled the sweetest. Sober smile and paid me the fare. Given how the rest of the night had gone, and taking into account the procrastrator moon sailing up there doing its thing, I considered this last ride of the night a graceful finale. ☺

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Dear Cecil,  
 Is TV shows and movies we often see someone shoot a revolver and then immediately place it inside the front waistband of their pants? Wouldn't they get burned in a very sensitive place from the extremely hot barrel?

REBEY LARUE

**W**hen we go through the file looking for questions, Rebe, I have to be honest: While some things the world needs to know about, others just sound like they'd be a bore to research. My assistants Una and Pema are always looking for an excuse to blow things up, so let's set on fire, eh? When they come across your letter, their holy eyes lit up.

"Bore," they said, "we could perform a detailed computational heat transfer analysis. Or we could grab some guns and ammo and head out to the shooting range. Which approach do you think is blarrier to boost our Google page rank?" Three minutes later they were running through their closets looking for the Glock.

The women assembled a subset of their shooting collection of firearms: the above-mentioned Glock 26 semi-automatic semiautomatic, representing a typical concealed-carry semiautomatic handgun; a Remington-760 semi-automatic semiautomatic, representing a typical full-size semiautomatic handgun; and a Ruger Super Redhawk 44 magnum revolver, representing the kind of cannon you use when

asking a punk whether he feels lucky.

The surface temperature of each gun was measured before and after firing using a Fluke infrared thermometer, the gold being to find the highest temperature of any part likely to touch skin if stuffed down one's pants. Each pistol was fired once and fired its temperature taken at five seconds and again at 60 seconds. The experiments then happily blazed their way through an entire magazine, then two magazines, with a firing rate of two rounds per second (one round every two seconds for the 44, owing to the need to collect ammo! between shots).

Firing a single round from the nine-millimeter firearms didn't make them appreciably hotter. Emptying a full Glock magazine resulted in a maximum temperature increase of 10 degrees Fahrenheit, after two magazines the maximum increase was 14 degrees. The 760 heated up 18 degrees after one magazine, no doubt mainly because it held 15 rounds, as opposed to 10 rounds for the Glock. After a 30-round rapid-fire session, the 760 had gained 26 degrees. Conclusion: Neither semiautomatic was likely to cause harm unless the weapon was already pretty warm.

The 44 was a different story. One shot raised its temperature two degrees, six shots raised it 20 degrees, and after 10 shots the gun's barrel was 42 degrees hotter than its starting temperature.

But was this hot enough to burn? Deciding there was only one way to find out, Una carefully slid the nine-unloaded 44 behind

the waistband of her skirt. While uncomfortable, it didn't burn her, although she learned that a four-pound weapon stuck in your waistband will pull your lockers to your knees.

I caution that discharging enough rounds from a large enough firearm can absolutely generate enough residual heat to burn you. You recall watching scores of rounds rapid-fired from a military-style rifle, after which the barrel glowed a dull red. Placing a branding iron like that against your skin would clearly be scorching. With lesser weapons, however, be my guest.

**I just read your answer (March 21 1999) to the question "How many dinosaurs did it take to make a barrel of oil" in it you refer to scientist Thomas Gold, who theorized that most of it is from nonbiological sources. It's been almost 30 years since that column appeared. Have any of Gold's ideas panned out?**

Gas W. Shaperville, Pennsylvania

I haven't done an update recently for lack of definitive data. However, I'm happy to add the following points of detail:

- Scientists have been able to place magnetic compounds under high heat and pressure to make complex hydrocarbons in the lab bolstering the theory that similar processes could exist within the Earth's crust.
- Hydrocarbons may bubble

of abiotic origin have often been detected in streams, comets and planetary moons in trace amounts, and a few puzzling small hydrocarbon deposits have been discovered in unusual locations on Earth.

To be clear, though, there's been no sign of large-scale abiotic oil. In 1986 I said and I'll now being drilled in Sweden looking for the stuff, but as of this year both it and natural gas are still a bust. Abiotic theory predicts that oil might bubble up near major fault lines even in

the absence of sedimentary source rock, but no actual has yet been found.

• Nonetheless, abiotic oil remains a popular notion in Russia and the former Soviet republics. Proponents point to deep drilling successes in the Caspian basin and elsewhere in evidence of abiotic oil; maintenance of geologists as these claims as evidence of too much vodka in the borscht. If anything changes, I'll let you know.



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# Todd Barry's Amazing Interview

The comedian talks about his latest tour, Twitter, Louis C.K. and "podcast weirdos"

BY DAN ROULES



**T**odd Barry is pretty amazing. Just how amazing is something the comedian will gladly share in his standup act, via Twitter or on his new podcast, "The Todd Barry Podcast." But his is a truly charming and often self-deprecating brand of low-key, effortless magnanimity.

For example, take a recent tweet in which Barry says, "Need to start writing tweets that change lives. Making people double over in laughter is no longer enough." Or another that reads, "Sometimes I think I just got really really, really funny. Then I remember that I've been really really funny for a long long time."

The joke is that Barry is not actually a household name. But he is among the most widely respected comics of his generation. He's released four successful albums, most recently *Super Crazy* in 2012. He's done a pair of Comedy Central specials and several late-night talk-show appearances. He has turned up on a variety of scripted TV shows, including "Right of the Donkeys," "Distracted," "Agua Teca Hunger For?" and Louis C.K.'s "Louie"—Barry and C.K. are longtime friends. And Barry's had some choice film roles, including turns in *Knocked Up*, *The Wrestler* and the understated *Midnight Project*.

Barry is a uniquely creative showman: comic who releases a subtle, deadpan delivery and delightfully understated sarcasm. He also usually during. On his most recent tour, the *Crowd Work Tour*, he ditched his written material and performed hearing said stand solely on interactions with the audience.

Barry, who is back to performing written material, is headlining the 2013 *Green Mountain Comedy Festival*. In advance of his very likely amazing performance at Club Metropolis on Sunday, May 26, *Seven Days* spoke with Barry by phone from his apartment in New York City.

**SEVEN DAYS:** "A *Crowd Work Tour* must have been quite an experience. It almost sounds like a cross between improv and standup.

**TODD BARRY:** It wasn't improv in the sense where I used a sentence or a word and launch into an hour bit. It was more that I just bounced around just hoping to land something. People had interesting stories, and most of the time I was able to come up with something I imagine there was some dead air occasionally. But that's gonna happen.

**SD:** In a typical set you'd have material that builds to a finish. With something like this, how do you know when it's over?

**TB:** That was a challenge that I felt the hardest about. I realized, "God, there's no real moment." Then it occurred to me that as long as I kept it going for a while and people were having fun, as long as I could just go, "Gu, we're done."

**SD:** Just drop the mic and walk off. [Laughs] It's not like we're going to have a finale. Ideally, it would end with a mic moment.

**SD:** Would you do it again?

**TB:** I might do it again some time. On one hand, it was really fun. But on

another, you're not getting work done, because you're actually doing any jokes. I didn't come up with a lot of material out of it.

**SD:** Audience interaction has always been a part of your act. But this is taking that to another level. How long did it take you to get to a point in working a crowd that you were comfortable even trying something like that?

**TB:** That does sets where I had done almost all crowd work, 35-minute sets. So even for me, on all my new doing, I never said, "The going to give you an absolute hour?" It was a little scary but also less pressure, because all day there was nothing I really had to think about. I like not thinking.

**SD:** You have a new podcast.

**TB:** Yeah. It's just going to be me talking to various folks—comedian, some noncomedian. It's what you think it is. Just me talking. Hopefully it won't just be another comic interviewing another comic. Though it could be. I'll see how long I can do it. Then I'll stop doing it.

**SD:** Podcasts have become an effective vehicle for comedians especially. Is this something you hope might get your name out there a little more?

**TB:** It's not really that calculated. I know people who have podcasts, like Mike Mason—it's helped them quite a bit. I mean, he was doing it on. But it's taken him to the next level. And then I've done shows where it's like a live podcast with a host, and you get a whole new set of

people, people who, you're like, "I don't think they're showing up to a comedy show, these people." Weirdos is who I'm talking about.

**SD:** [Laughs]

**TB:** They're a certain type of weirdo, the podcast weirdo.

**SD:** Why has Twitter become such a great tool for comedians?

**TB:** Comedians need attention. So I think it's a combination of comedians needing attention and that it's a generous way of getting a little bit of whatever you get out of doing a show. It's instant feedback. Maybe you have a stray thought while you're sitting at a coffee shop, but it's not something you want to put in your act, you type it up, and, within seconds, hundreds, thousands, hundreds of thousands of people see it. And you get whatever you get out of that. And it's a good way to spread the word about various projects and things.

**SD:** And for you it's a great way to mess with people. One's your job about the Kansas City airport responding to one of your tweets. [Barry poked fun at the KC airport for a lack of food options.] And then I've responded to you making fun of the Louis C.K. Rolling Stone cover with a fake cover of you.

**TB:** Yeah, that was nice of them. I was just looking for the equivalent of *Rolling Stone*. Although I think *Apes* is out of business, so maybe that's not the equivalent.

TODD BARRY: P. 22



I was such a train wreck before I quit drinking that when asked what I would like in this whiskey I would respond "An attorney." KEVIN BYER

Have you ever noticed how screaming babies on airplanes is perfectly made the overhead compartments? PHIL DAVENSON

I work at a daycare and I work with this one girl she's such a bitch. She's KAT NAYERS



Sure, I could work hard at being successful but it's so much easier and immediate to make people who are already

Last night a guy at a party told me he liked my joke about Berlusconi. I don't know what joke he's talking about.

**WILL BETTS**

I hate it when kids misuse the word "your" but the jokes on them because I've left them an unlivable planet.

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### Todd Barry actor

**SD:** You do little tweets on occasion. How do you decide when something doesn't cut it?

**TB:** Sometimes it will be if I feel like a thought was just too obvious and I think someone else must have thought of it, or maybe it's just not the most interesting take. Sometimes I'll get no response and I decide it was just not needed clearly. I delete it. Or if I think it was bad.

**SD:** Any advice on crafting amusing tweets?

**TB:** Gosh. I'm not gonna spill my secrets.

**SD:** You had a bit in your act when you reacted to a bad review that had been written about you. Do you still pay attention to what people say about you online?

**TB:** I'm doing it less. I realized it just doesn't make me feel good. And it's not constructive. So why expose myself? I mean, I slip up now and again. But I don't think you really gain anything by going out of your way to find something shitty someone said about you.

**SD:** Since this is a comedy interview, I'm contractually obligated to ask you about *Leans C.K.*

**TB:** Uh-huh.

**SD:** So he's committed to doing a new hour of material every year, which is a huge output. On the one hand, it's admirable. On the other if I were a comic, I might be annoyed that he's raising the bar so much higher. How do you feel?

**TB:** I don't mind him raising the bar. But not everyone works at the same pace. There's authors that put out four books in five years, and there's authors that put out one book every five years. With the consistency of comedy, people get tired of it. The second time you hear something, it's just not the same. So it's a different type of experience. But I think he's raised the bar and definitely motivated people like... me. Am I writing as fast as I can? I do think there is a danger [of] just going for quantity or a speed record. Just having something new doesn't mean it's good.

**F** Todd Barry performs on Sunday, May 26 at 7:30 p.m. at Club Melrose in Burlington, in part of the Green Mountain Comedy Fest vol. 34. \$10. greenmountaincomedy.com

Photo: Barry on Twitter at @toddbarry

**SD:** There's been a lot made of *Leans C.K.*'s self-destruction model, which in theory is great. But isn't there a very limited class of comedians who can't stay away with doing it?

**TB:** Yes. It's great that he did that, released his special for \$5. But he also has the income to produce that. He has such a large fan base that even at \$5 a pop, he made a million dollars in, like, four days. Someone like me, or someone at a lower level, we might lose money, or not get nearly the money [we] would get if Comedy Central gives [us] a special. That's definitely the case with me. But it's a great thing any time you can do things on your own and still make a lot of money. I don't think he would have gotten a million dollars from HBO.

**SD:** When you're touring to promote an album or a new special, it's not like a rock record where people want to hear the hits. So can you repeat the same material?

**TB:** That's always the big question. I think you can. The chances of half the room in Burlington, Vermont, or any given room, having seen the special, I think, are slim. It's a local audience who are going to have a problem with it. And then there are people who want to hear the jokes from the special. But you always win with new material.

**SD:** Comedy is experiencing a boom currently. Does there come a point where it becomes too bloated, when the overabundance of comics becomes unsustainable?

**TB:** I don't know that it's inflated. There are a lot of comics. But there are also a lot of shows. You've just gotta be patient. I would never say there's too many. I mean, there's too many of anything, probably. There's too many pointers, too many poets. At least to make a living, there's too many Sterns, it's frustrating to not get an stage one day, or do a show and it's just other comics wanting to go on who are your audience. But that's just what you're gonna slog through before you hit the big time! ☺



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**MARC BOUCHARD**

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# What's So Funny?

Seven comics to watch at the 2013 Green Mountain Comedy Festival

BY DAN HOLLES

**T**here is no "it" could tally of standup comedians in Vermont. But there are a lot of them cranking up machines around the Green Mountains. For proof, consider that roughly 100 comics — in addition to 10 or so improv comedians — will perform at the 2013 Green Mountain Comedy Festival, which runs from Wednesday, May 22, through Sunday, May 26, at venues in Burlington, Vergennes and Montpelier.

If those numbers in come in as a surprise, you haven't been paying attention lately. Particularly in the last few years, the local comedy scene has grown exponentially, both in size and quality. The comics who call Vermont home represent an array of styles and backgrounds. And they are very, very funny.

With so many choices to choose from, it can be a hard to know where to start, especially if you're just now getting acquainted with the local scene. What follows is a primer on seven rising young Vermont comics, all of whom can be seen at an upcoming GMCDF show. It is not meant to be a comprehensive list, but an appetizer, so to speak, to lead you toward discovering an increasingly vital and vibrant community of comedic artists. ☺



## Kevin Byer

Kevin Byer has been in Vermont for only about nine months. But the Michigan native has made his time here count. Byer '32 won the Funniest Comic in Vermont contest at Club Montpelier last year with a quickly crafted and hilarious 15-minute set that the local scene with a sharp, relatable self-deprecating style.

**So, tell me a joke...** "I was getting off stage the other night, and this girl came up to me and was like, 'Why do I want you to be single now?' And I was like, 'Probably because you had a horrible childhood.'"

**What are the best and worst things about comedy in Vermont?** "It's a best and worst thing about comedy in Vermont is the same thing. It has the most kind and supportive

comedy community I've ever seen, and the worst is it always peaked with people that want to see comedy." "It's gonna make for a lot of good sets. Watching folks before they're killing but they're hardly grown in some unless you learn on a regular basis. Last night, I had a pretty decent set, but I was pretty nervous. I drove me to work up at 10:00 and I was like, 'I would have just been in a sound thinking about how good I am.'"

**Comedy got you? "It's my only improv troupe."**

**Another comic's take:** "He has a voice you would forget and cool and dance that flows him through sets." — Kyle Gagnon

**Recommended by you like (RFL):** Dan Hinch Heberg, Matt Moran

**Byer performs at Whining/Vermont's Funniest Comic on Wednesday, May 22, 7 p.m. at Club Montpelier, Burlington. \$10. #GMCDFest**



My habit of saying things like "sliv" people and "whiv" ended one day in high school giggling when I shortened the word "country."

I've decided not to follow my dreams. I'll leave me some activities for my impending middle class.

NATASHA DEJUREN

Sometimes you have to weigh the options of really wanting to have sex versus "she has a lot of interesting features in her room."

ADAM COOK







# Misery Loves Comedy

Local comic teaches homeless teens and prisoners to turn tragedy into laughter

BY KEN PICARD

**I**f you said that trying standup comedy for the first time is as scary as performing a high-wire act, Richard Feldman, 36, would agree. He imagines the teenage students he needs to get on stage and tell jokes about being molested as a child, living in foster care or getting pregnant at a rock house—material that might be a bit out for the comedian and the audience, or so one might assume.

Actually, these are precisely the kinds of authentic experiences that Jane Laveitt encourages her students to mine for their acts. Laveitt, 46, who's been teaching standup comedy to aspiring comics for eight years, says that real-life misadventures make for the best humor—assuming it's done well, of course.

More importantly, she says, when people learn to make light of a personal tragedy, that's often the first step toward getting on their feet and moving on.

When Laveitt, 46, isn't running her own last-man, the Flying Pig 360ers in the Bronx, she teaches standup classes at Burlington's PlaySpace. Last August, her sister-in-law, Ti, age 36, died, who's a creative director of the nonprofit Vermont Worker for Women, whom Laveitt should be willing to teach a standup class to women inmates at the Champlain Regional Correctional Facility in August 2011, when Vermont's female prisoners were

moved from Swanton to South Burlington, many of their educational programs were dropped because the new location lacked the space to accommodate them. It almost helped Laveitt could help fill the gap.

Laveitt soon discovered that many of her incarcerated students were terrific storytellers.

"The women in prison are just hilarious," she reports. "You don't stop being funny because your situation is horrible."

The same, Laveitt says, holds true for the homeless teens she works with at Spectrum Youth & Family Services in Burlington. Since March, she has held three standup classes at Spectrum's teen drop-in center on Pearl Street, with a third scheduled for later this month. Like the women, she notes, prison, Laveitt says, the Spectrum kids have stories that can be laugh-making but also devastatingly funny.

One homeless teen she recalls, asked about what it's like to "wake up on the wrong side of the sidewalk." Another, when asked to describe homelessness to someone who's never experienced it, said, "It's like never ever having mail paper."

"The thing about teaching someone

standup, especially someone who is so returned or homeless, is it gives them a chance to reform an event in their life," Laveitt explains. "If, for instance, you're doing time on a manslaughter of your dog's adoption, comedy gives you a creative outlet to make so that someone, the judge, who's 'taken some of the sting and choose out of it.' That's a real power in that."

How does Laveitt teach people to transform deeply personal and painful events into something that they, and others, will find funny? Working with, she says,

"They do it themselves, because that's how they survive," Laveitt continues. "If you're homeless or incarcerated and all you focused on was what was negative about it, you'd go crazy."

One of the biggest challenges Laveitt faces is just getting her homeless students to show up. On a recent standup afternoon at the Spectrum drop-in center, only one teen came to Laveitt's hour-long comedy class. As a Spectrum site, or explained, the center doesn't get as many machine-washers at the beginning of the month so it does at the

end. Why? Their food stamps haven't run out yet.

On this day, it was just Laveitt and "Andrew" (not his real name), a husky 18-year-old with a mop of brown hair and a very slightly more hunched than usual due to his fishing chart cold. He seemed more interested in watching YouTube videos on his smartphone than working on a comedy routine.

"Andrew just threw me a bone," Laveitt urged. "The longer I'm here, the more likely my dog is taking a dump on the floor. Tell me, what's the worst thing about being homeless?"

"It's like that I'm not old enough to drink," Andrew said half-heartedly.

For about 10 minutes, Laveitt nudged Andrew to talk about what he liked, and didn't like, about Spectrum. Eventually, he started "digging on being homeless to get out of bed at the shelter each morning."

"I have a bad, dirty disorder," he said, referring to one of the six, or

"How? How that's funny?" Laveitt said, jotting down his remarks in her notebook.



Jane Laveitt at Spectrum Youth and Family Services

You know, sometimes I wonder if flipping people the bird would be more effective if I remembered when I was wearing mittens.

I went by The Ready Funeral Home the other day. Is any of us ever really ready? I think they should call it: Ready or Not.

NATHAN HARTSWICK

It's so cool that humpback whales are putting out CDs now. I imagine that's really hard to do when you live in the ocean.

SOPHIE'S MARCH



# On the Fly

In improv, the perfect is the enemy of the funny

BY MARGOT HARRISON



er, or higher level classes in improvisation and a range of instruction in standup, comedy, acting, and more at their recently expanded Flynn Avenue studios.

Hartnack and Miller have their own Spark Improv Troupe—which will perform during the upcoming 2013 Green

Mountain Comedy Festival—and they encourage their students to troupe up and get onstage, too. For many of the regulars at Improv Troup, it's their natural next step. They're theatrical extraverts whose everyday conversation has the rhythm of a comedy sketch.

Which is why I've often asked myself on Wednesday nights, What the hell am I doing here?

People curiously describe me as "shy" or "introverted." I prefer email to phone conversations so far as I can edit it. "On the fly" or "out of the point" has never described any chosen way of doing anything. And decades ago, when I made the mistake of taking a graduate class in improv, I earned a C, plus, the worst course mark of any academic career.

I remember how desperately the instructor—a member of the successful improv troupe *Wier Sisters* and a bit player as much as such as *This Is Spinal Tap*—tried to get me to loosen up. In one exercise, where group members impersonated locked mechanisms I paid, he ordered the class to embody a giant "Magnet Makes Her Debut" machine. It was a disaster.

**Y**ou're standing in a small circle with two people you barely know, preparing to act a scene set on a desert island. One of your companions must speak exclusively in rhymes on this scene, the other must pretend to be a cat in disguise. Your character is endowed with hands for hands.

There's no script to follow. Just be sure

that, by the end of the scene, the audience knows exactly what those three characters mean to one another, why they're on the island and what they want. Make sure to highlight their assigned quirks.

Ok, and make it funny.

When you're improvising, the last part is usually the one you think about the least. If you follow the rules of the game and

throw your objections to the wind, you're almost guaranteed to make a genuine audience laugh.

That's what I've learned over nearly a year of attending the Wednesday night Improv Group in group at Burlington's Spark Arts. The colorful, entry-level class is run by Spark Arts founders Nathan Hartnack and Natalie Miller, who also



My family has gotten so comfortable with me being gay that it's starting to make me uncomfortable. My Uncle Dave said, "Hillary was on board with the gay thing. It's the gluten-free thing we don't understand."

HILLARY BOONE

I use skinny jeans for birth control. Cuts off all the circulation to the baby maker area. Also I have a 98 Qc laptop. I just let all the programs run at once and boom—the duggs.

NATALIE MILLER



## GOOD CITIZEN

Scripted as a subplot for the otherwise funny play, the 34-year-old veteran performer performs a sketch at New York City's Comedy Cellar to benefit the improv search-and-rescue founded by a quartet of comedians from Chicago, including rock legend Amy Poehler.

Bennett first appeared on TV as a sidekick and improv-nerd sidekick. He played a useless, homeless poet who hangs out with the widely beloved messes such as Amy Poehler and The Last of the Mohicans. [You know who wrote that? It's his character, written by Joe Lane, "being mean and being nice and being nice."]

When those Mattelies begin to break up, Bennett writes an on-stage improv where he appears at the Green Mountains Comedy Festival on May 24. He and half of his UCB improv team, himself, will do a show they call "Let's Go Back to the Future."

It's an example of "being inspired" about with the larger intentioning as audience member. "I'm a personal spelling education [they're half of a point of the day]. Bennett says in a phone interview. Based on that story, the team performed a series of scenes, leading to 30 minutes in total—much longer than the first improv games featured on "What's Your P. Agency?"

Based on the theme, Bennett was brought from the University of Vermont (he's the Actor Studio Center Program in New York). "People had no idea I should take improv," he recalls. "I think they thought I was just a funny guy." Bennett says he was in a room with a bunch of UCB, which he's been for the past six years.

The biggest complaint an improviser can get, Bennett says, is when an audience member says, "That was terrible. It's terrible. I got it. We should have a group of them about how to perform without a script."

## SEVEN DAYS: How is improv different from other forms of comedy?

**BRN BAKER:** You're dealing with a lot of people who are very funny and very talented, and it takes a sort of ability to subvert your will for the good of the group. You want to support people, make everybody else look as good as possible... If I fuck up, there's seven people who can get my back, make me look good, support me.

## 10. When you do scripted work, does improv find its way in?

**BRN:** I will definitely play with the script. Everything is about on a digital. Unless you're in a time crunch, you have time to play. A lot of directors will respect that. [In addition for actors], the casting people are going to see lots of people during the day. If you can bring something a little bit different, or entertain, you're more likely to get the job. Sometimes advertising copy is really shitty—you can improve it.

When I arrived at the Spark Arts drop-in, I hadn't done improv since I was 14—and I felt like that awkward middle schooler again. But, as an adult, I sought the rush that comes from stepping way outside your comfort zone.

To my relief, the atmosphere at Spark Arts was relaxed and supportive. Blumewick and Miller take care not to

## 50. Were you ever stumped by a prompt from the audience?

**BRN:** No, I've never been stumped. There definitely are suggestions where people think they're being really clever by giving you dirty stuff. It's your job as an improviser to elevate those suggestions. One technique we have is "going from A to C." So if you say something really dirty, the "vaginas," I'll say, "Vagina reminds me of a woman, so I'll play a pregnant woman in the scene." People [in the audience] love to yell "vaginas!" and they love to say "penis!" I have no idea why that is.

## 52. What do you like about improv?

**BRN:** There's no set. You're out there with your team, and you're building things together; we have each other's backs. An audience is there with you, they're watching you take the risk. They want to see you do well. It's almost like you're all participating in an in-joke. It's a very sort of unique art form, in that as one person is not the master artist fall—and if they die, they're probably a psychopath.

put anyone in the hot seat, and they offer lots of positive reinforcement along with guidance.

Now, I asked, I could only marvel at the regulars who slipped anxiously into new characters and never flinched for words. But accepting that 90 percent of

BY JEFFREY W. FINE

If you are what you eat, the is nobody can call me a pussy.  
**MARC BUCHARDT**

When God invented the potato, I think he just wanted it.  
**SEAN BRYAN**



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## On the Fly APRIL

what comes out of your mouth when you do improv is going to suck — or, if you let it, become beautiful nonsense — may just be part of the deal.

As I returned to work after work, I started thinking about why a profoundly spontaneous person would attempt an act of spontaneity — and reached some preliminary conclusions.

Improv is "let's pretend!" for adults. Be a pirate! Explains an allegorical swamp with a disoriented guide! Leave your lover in the most dramatic way possible! Improv games allow you to do all this and more, provided you follow basic rules, starting with the cardinal principle of "Yes, and." This means that, if a scene partner informs you that you are a pair of foot-fetters, canbats, you may not reply, "Um, no." Your answer should be more along the lines of "Mmm, that dude's pinky toes look scrumptious!"

To give method to the madness, you must also work to establish the scene's basic parameters: character, relationship, objective when and where (handily abbreviated on improv's whiteboard as GROWW). The audience needs to know whether those foot-fetters canbats are elderly spouses, parent and child, or two weirdos who just met via Craigslist. GROWW teaches you to determine your character's identity and motivation up front — a good skill for any actor or writer.

Improv is cheap group therapy. No, you don't have to reveal your intimate secret (think God). But, while it lacks the confessional aspect of psychiatry, improv is all about learning to play well with others, establishing the trust and open communication without which you couldn't possibly appreciate foot-fetters canbats together.

The circle exercises that start each session at Spark Arts are designed to get participants to make eye contact and read body language as they move, tossing each other unworkable bits or chopping each other with unworkable scenarios so that if you're not alert and responsive to others,

you won't be able to keep up the pace. Sure, you'll feel like you're playing a goofy game, at summer camp or you chard nonsense words at non-strangers. But you're also polishing the interpersonal skills that

strophy when you spend long days interacting with people in transit. Improv can't be perfect. Don't get me wrong. Not all improv is equal. (See sidebar on Ben Banerjee, who does it professionally.) When I watch Spark Arts Troupe perform, I admire the cracklepop spark with which they transform random prompts from the audience into something resembling a scripted comedy sketch. Some people are stamped by darts such as "You have books for hands!" others instantly see a character in their mind, complete with voice and backstory.

But when you stop trying to think of jokes and let your body feel its way into the character, sometimes that's when the funny happens. Mathias Gugue, a veteran of improvisation who teaches at Spark Arts, emphasizes that improv isn't just about cerebral quick-wittedness — there are strong physical and emotional components, too.

As an act that can't be perfected — just practiced — is hard for my performance mind to accept, but the more I do improv, the more I notice everything that's enhanced and improved in my daily lives. No rehearsal, no script — riding the wave of randomness is a skill we can all use. Sometimes you need to just go within. ☺

**i** Green Mountain Comedy Festival Opening Night Improv Jamming Wednesday May 21 8 pm at Club Watkinson, Burlington (502) 331-1000 ImprovJamming@GCMF.com Saturday May 25 7 pm at Club Watkinson, Burlington (502) 331-1000 All Ages Improv Jamming Sunday May 25 8 pm at the Henry House in Waterville, ME (800) 666-6666 [www.gcmf.com/improvjamming](http://www.gcmf.com/improvjamming)

You know the guy who says  
"Everything's gonna be alright?"  
I hope he's dead.  
**HECKY WAGGAMAN**

Perhaps it's the ideal time for  
one without the rules.  
**WILL BETTS**



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the pug"y bagels from Prince Chopper on the lower level.

It wasn't the most glamorous of settings. As New Diane Sullivan pointed out, a bagel without cream cheese and, indeed, but we felt that each bagel should be evaluated on the merits of its dough alone, undressed and unadorned by such as cream cheese or fruiting. So Diane joined circulation manager Steve Hadeha, a music-site editor Megan James, marketing and events coordinator Corey Gosselin, and sales associate Sarah Cashman to kindly (and bravely) plow through an entire table of bagels. We judged each on looks, texture and taste.

Was there a star favorite? Yes, hands down. Here are our unofficial results.

— CORIN HIRSCH

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\* a sidelong glances at him and his family open South Burlington's newest bagel shop last January. The bagels are made by Tom Boden, former owner of downtown Burlington's Mad Horse, who whimsically refers them back to him.

**Appearance:** Megan called these bagels "very uniform... almost like top bagels," while Sarah found them "enormous and liquidated." Diane, disliking her bagel preferences, observed that they were "just y'rice."

**Taste:** Corey found this bagel "fif y'p". Steve pointed out its "nice, hearty chew." Diane called them "a little doughy."

**Flavor:** Steve was impressed by the salt levels of both the plain and the

# The Hole Truth

Seven Days seeks Burlington's best bagels

BY SARAH CUSHMAN, COREY GRENIER, STEVE HADEKA, CORIN HIRSCH, MEGAN JAMES AND DIANE SULLIVAN

**T**his year, the Burlington bagel scene entered a brave new world. With spring came three new, busy bagel bakeries — the Bagel Place in South Burlington and Feldman's Bagels on Pine Street. The latter marks the return to baking and selling for Ray Feldman, a sort of grand patriarch of local bagels. He founded Burlington Bagel Bakery in 1979 before taking a hiatus of a few decades.

Feldman's new location, inside a converted tire dealership, puts him within a long stream's flow of local eminence: Myer's Bagel Bakery, which brought in new partners this spring.

Passion can run deep when it comes to preferred bagel styles, and here at Seven Days, where bagels are a dietary staple as we approach production deadlines, our site's em has strong preferences indeed.

So, with new players on the scene, we decided to put a few local bagels against one another on a taste test. Five site members bravely volunteered to sample — plain and everything bagels from the Bagel Place, Feldman's, Myer's, Burlington Bagel Bakery & Café (no longer owned by Feldman) and the new North End's always busy Bagel Café & Deli. To those we added an initially perplexing site's suggestion

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THE HOLE TRUTH 30-31

# SIDEDISHES

BY COYD HIRSH

## GMO-To-Go

GMO LABELING BILL PASSES THE VERMONT HOUSE

Good thing Vermont's GMO bill has a long shelf life. It's been three years

— and one and a half sessions — since legislation was introduced to require genetically modified organisms be labeled as such. The GMO bill passed the House last Friday by a vote of 99 to 42 — just days before the session ended. A third of Vermont's legislators were

opponents, signaling the bill's broad public support.

The next step — a Senate vote — won't happen until the legislature convenes next January. That's not ideal for supporters of the bill, but it's better than dead.

Some observers thought the bill was history as recently as two weeks ago.

But it passed the House Judiciary Committee 7 to 4 on the morning of May 7. "I think this will make it to the floor Thursday or Friday," predicted **BARBARA VERMONT**.director **ANORSA YAMADA**, and she was right.

The bill will have a tough row to hoe. Earlier this year, Assistant Attorney General Richard Aspin expressed concern that a GMO labeling law might leave Vermont vulnerable to costly lawsuits from the food and biotech industries.

The VERMONT GRASSROOTS ASSOCIATION hasn't taken a formal position on the bill, but president **JENNIFER ANDERSON** says the organization is concerned that it could adversely impact state retailers. "We believe that such labeling should be on a national, uniform basis, not based on a state-by-state labeling system," he says. "If other states adopt different standards, it's to very expensive and very complicated for both food producers and retailers."

## Beer Here

BREWERS IN VERMONT PLEAD BEHINDS SPREADING LOCAL NATIONAL RELEASED TOST BEERS

It seems like every week on Vermont's "Craft Beer Week" — but this week actually is.

RALPH HODGSON-HORNY, co-owner and chief Jeffersonville's **HOUGHTON BREWERY** is a small, but busy brewing operation. He's been running out batches of beer from a brand new half barrel system since he got his licensing permit in April.

So far, a Belgian wheat ale, a rye IPA, and a dunkelweizen have filled just glasses at Brewholder River, where house-brewed beers costumed two or three of the pub's 18 taps.

Monday night has been home brewing for years, he says, so this was a natural

## Entrées, No Exits

A SLURRY OF OPENINGS FROM RUTLAND TO CALAIS

Warm weather has a way of hatching new restaurants and bars. No matter where you live in the state, chances are there's a new place in your "hood — or at least on the horizon.

Last week, the intensely anticipated **HOUSE BAR** looked things up in Winooski, confirming Main Street as pub-crawl territory.In nearby Colchester, a sports bar named the **PRINCE OF PALS** will open in June inside the former Yankee Nightclub space. The new spot is the brainchild of Colchester resident **MARCO JUREVICH**, who crisscrosses a neighborhood wearing hats with big screen television and an accessible beer kiosk that includes both**BEER** and **WINE** and **COMFORT** and **Bad Light**.

Look for more seasonal items, too, such as smoked turkey legs, smoked meat sandwiches and "very strong" Turkish coffee.

Also a music looking agent, Jurevich is painting the pub walls with murals of Elton Presley and Frank Sinatra to set the mood for live music and karaoke. "I like music, I like food, I like a good time," he says of his



Main Street

asparagus for opening the spot at 127 Porter's Point Road.

As reported here last week, **POWER CLASS GOLF** co-owner **CHARLES BEARDS** and his wife, **WOLFE CAMP**, are in the process of purchasing the building next door to their 15-year-old entry for a new venture to be called, aptly **LOUVERNAIR GOLF**.

The spot at Burlington's 163 Cherry Street will open by September and be devoted to "expresso, smoothies, beer

and wine, with limited food service," Beards says.

Sounds a little bit like the new **CARL VON** in Rutland. The fast-casual spot opened in April at 136 Strings Arena with a menu of smoothies, wraps and burritos. Owner **GARY HARRINGTON** owned and operated Rutland's Vermont Bagel Café until it closed a decade ago.The **WHISKEY BAR** in Calais has been open for a while — since last October — and it's a great example of rural diversification. **WANCE** and **WANCE YAMADA** have owned the Maple Corner Store, which also houses the post office, for seven years. In anticipation of mail delivery changes, now it's a local gathering spot after hours, too. The Youtubers banded through two storage-room vaults to create a cozy, brightly lit bar.

At 20 West County Road, the Whiskey Bar serves up six tap beers, a raft of wines and spirits, and a menu of Mediterranean-inspired fare such as antipasto, pizza, dolmades, creusets and wings. It hosts live music acts weekly.

Turn-out Arto Toulo built from a family of restaurateurs.

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A batch of Levi Nathan's instigated Guss, a tart, German-style beer,

The opening of Lost Nation's new wine-tasting room is still about a month away, but Van Ardis expects to be releasing new brews in rapid succession — a saison, a black ale called Pitch Black and a "light session Belgian" called Petit Ardennes, named for a Vermont-like range of Belgian mountains. "It's awesome," he continues. ☐

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## The Hole Truth

everything bagels, declaring that everything bagels should exclude salt "by definition." Dams and Megan also enjoyed these bagels' softness, which Megan said was consistent in the everything "Sarah found them so savory and desired a bit more sweetness."

**Verdict:** These great pattahls of the bagel world use salt to their advantage. Treated and flavored with cream cheese, would they become too salty? It's worth a shot.

## THE BAGEL CAFÉ AND DELI

1125 North Avenue, Burlington,  
602-9463

**Established:** 2002

**Price:** \$4 for a baker's dozen, \$1.67 for a plain bagel topped with butter

**Number of flavors:** 20

**Coffee:** Vermont Coffee Company

## PRICE CHOPPER BAGEL FACTORY

595 Shelburne Road, Burlington,  
631-9622

**Established:** Staffers couldn't tell us.

**Price:** \$796 for a dozen, \$1.39 for a toasted bagel with butter

**Number of flavors:** 25

**Coffee:** Green Mountain Coffee

**The skinny:** We included these super-market bagels after a few hearty nominations from staffers.

**Appearance:** Store brand the plain bagels "pale and dull, though the everything bagel had slightly better colorings." Dams called them "the bagels next door." Megan found some pale and some burnt, they were "inconsistent." Corey declared: They were also about the largest of our samples.

## "PERFECTLY GOLDEN BROWN, GLOSSY AND PLUMP," MEGAN FAWNED.

**The skinny:** The bagels from this always-busy New North End staple are part of our weekly rotation at Seven Days, though not all of our testers could pick them out of the lineup. Eleven years of successful bagel-making is impressive.

**Appearance:** Store found the average-size everything bagels "brimming with starchy goodness." Sarah admired the "small blisters" that speckled each, while Dams found them "kinda crazy looking."

**Tastings:** Megan had to "chomp down really hard" to get a bite of this "uber-dense" bagel. Corey had one word for that: "bagh."

**Flavor:** "Mild," observed Sarah. Steve detected char. Like Steve, Dams admired "the good amount of everything" on the everything bagel.

**Verdict:** These standbys are good-looking and chewy, but rather flat in flavor goodness than our. Perhaps they're ideal blank canvases for us, the deli's bacon-scallion cream cheese?

**Tastings:** Like her fellow testers, Sarah was not impressed with the bagels' facade. However, inside lurked a surprise: "Very dense and moist," she observed. "Nice, stretchy consistency and pleasing bite," added Steve. Inside the "crispy outside," Dams found "nice air bubbles," though Megan was disappointed that these "deflated" when the bagels were torn.

**Flavor:** Drawing assumptions from "standard" (Dams) to "salty" (Sarah), these bagels didn't wow but seemed perfectly able-bodied. Sarah appreciated the everything bagels' "intense and strong flavor."

**Verdict:** As the cheapest of the bunch — right now, it's "buy one, get one free" at Price Chopper — these pale bagels over-delivered.

**More food after the  
classfinds section. PAGE 40**



## FELDMAN'S BAGELS

550 Pine Street, Burlington  
540-0434**Established:** 2003**Price:** \$3.50 for a baker's dozen, \$1.45

for a plain bagel toasted with butter

**Number of flavors:** 10**Coffee:** Sprecher & Earl's**The skinny:** This bakery marks the re-appearance of Ray Feldman, who runs it with his daughter, Macky.**Appearance:** Diners observed that these bagels were "cute. So perfect they make me a little nervous." "Perfectly golden brown, glossy and plump," Megan frowned. Steve called their golden brown hue "the unmistakable color of something you're going to enjoy." Corey thought, "They were singing to me."**Tastings:** "Great is chewy inside is puns," jested Megan, combining her tactile and taste impressions. Diane: "Agree, light, easily perfect." "This bagel is firing on all cylinders," Steve marveled.**Flavor:** Sarah found "just the right amount of salty and sweet" inside a bagel that Corey called "amazing." Diane, who likes to savor her bagels with cream cheese, wrote, "I usually think there's no point to a plain bagel, but this one was actually tasty."**Verdict:** The bready dough still fascinates.BURLINGTON  
BAGEL BAKERY932 Shelburne Road,  
South Burlington, 854-0236**Established:** 1979**Price:** \$8 for a baker's dozen, \$1.50 for

a toasted bagel with butter

**Number of flavors:** 20**Coffee:** Green Mountain Coffee and  
Sprecher & Earl's Coffee**The skinny:** The oldest still-running Burlington bagel bakery turns out "hole-doughs and hundreds of bagels," starting at 6 a.m. daily.**Appearance:** This bagel didn't bowl anyone over with its looks. "Puffy," "puffy," "amazingly shiny" and "glossy" all appeared in staffers' notes. Steve called his plain bagel "the bagel of sadness."**Tastings:** Corey found this bagel "very chewy," while Steve detected a pleasant texture. Those called it "really tough."**Flavor:** Observations ranged from "needing" to "tasty." Megan found the sweetness on the everything bagel "very strong." A good thing?**Verdict:** These bagels need a little TLC, but we wonder if they're designed as bases for the creative cream cheeses and toppings that keep this cult perpetually baking.

## MYER'S BAGEL BAKERY

337 Pine Street, Burlington  
863-5013**Established:** 1996**Price:** \$10 for a baker's dozen, \$1.22 for

a toasted bagel with butter

**Number of flavors:** 11**Coffee:** Vermont Coffee Company**The skinny:** These are chewy, dense Montreal-style bagels. You love 'em or you hate 'em, but you usually associate them from a role away.**Appearance:** Steve observed that, given their distinct style, "there's little point comparing these to the others." Diane, who would ban Montreal-style bagels from Vermont if given the chance, called them "unattractive." Steve led. The hole-to-bagel ratio is all out of whack. "Others found comfort in their familiar shape, though all agreed that the everything bagel suffered from a surfeit of poppy seeds."**Tastings:** These dense bagels require "a lot of extra chewing," said Sarah. "They are more fluffy than they look," Corey pointed out.**Flavor:** Sarah thought these "pack a lot of flavor into their small size." Megan called them "delicious" and found the plain bagel "thrice sweet." "Do I have to eat 2?" Diane asked.**Verdict:** Bagels from Myer's (and Montreal, for that matter) exist on their own universe. Despite the responses, if we didn't bring them into the office on busy production days, there might be a riot. ☐


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# Star-Spangled Suds

The rapid ascendance of St. Albans' 14th Star Brewing

BY CORIN HIRSCH

**S**teve Gagner pulls a tap pouring from the well of his tasting room at 14th Star Brewing, and golden beer fills a tulip-shaped glass. "I came up with this one right while sitting on the couch watching [The Big Bang Theory]," Gagner says earnestly.

His vision was an ale with grapefruit, orange and lemon flavors, "a citrusy beer that wasn't dank. It had to be refreshing," Gagner continues. That same night, he drove to the supermarket and picked up 20 pounds of citrus fruit, which he added at home. The next day, Gagner combined that over-dried zest, Columbus hops and a handful of coriander seed into a brew that matched the aim of his imagination: a tangy pale ale with a hoppy backbone and hint hint of sweetness. "That first batch was pretty close," Gagner says. With minor tweaks, it became 1994, one of the signature brews of 14th Star Brewing, St. Albans' only craft brew house.

Not quite a year old, 14th Star has already won such wild accolades that it's spilling out of its cozy space, even though Gagner sold most of his beer to just a handful of local restaurants. "We never expected to grow this fast. We've already reached our fourth-year sales projections," says Gagner, a muscular Army vet with a shaved head and tattoos of eagle leaves and the Stars and Stripes on his arms. It's on the hunt for a new location.

Unlike 1483, 14th Star did not come about in a flash. This roadshowery has been a long-time in gestation, ever since Gagner began home brewing eight years ago. The idea for the business took shape over a long year he spent in the desert of Afghanistan, and it finally took root last fall in St. Albans—Gagner's home town.

Gagner, 34, enlisted in the Army when he was 17. His father, Gates, served for 34 years as a recruiter and eventually a retention officer, so it seemed like a natural route, he recalls. About six years into his tour, the younger Gagner was sent on his first tour—in Iraq.



Mark Kishpaugh, Steve Gagner and Gary Sanford

When he returned in December 2005, Gagner was a new dad, his wife, Nicole, had given birth to their first child. The Army gave him an assignment in Baghdad, a long drive from his home in Swanton, so he rented an apartment to stay on his Thursday nights. The first thing from his family, Gagner started making soup and chicken—and keeping beer. "I was loved. And I like making things that people like," he says.

Like many creative people, Gagner taught himself the craft by imitation. His first home-brewed beer was a Magic Hat Brewing Company #9 clone. "It tasted like peaches and dah abay. I had no idea what I was doing," he says.

Gagner kept at it, brewing almost every night he was away from home and giving away most of what he made. Gradually, the beers improved. The first brew he perfected, he recalls, was a tangy, spicy ale that eventually became Victory Harvest Boston Ale, one of 14th Star's staples. "It was the first beer [where] I really dialed in as a home brewer," he says.

He also worked on the brew that eventually became the hoppy Volo. "It started about six years ago in a Switchback clone," Gagner says,

but he couldn't get it exactly right because he didn't know the specifics of Switchback's key ingredient, its yeast. Still, the beer "took on a life of its own."

When Gagner and his troop were sent to Afghanistan's Andar district in 2006, he and an Army buddy, Mark Kishpaugh, had a lot of time on their hands to drink about starting a business—an entire year. "We were in the middle of nowhere. It was completely spartan, but we loved it," Gagner says.

He went say much about his time in Afghanistan—there were attacks—but he speaks freely about his remote research into the Vermont beer market, which involved digging up statistics such as Franklin County's status as the third-largest consumer of beer in the state. "We made a business plan [based] on a lot of statistics," Gagner says, referring to his gut sense that a craft brewery would be well received on his home turf, and maybe offer him sustenance after his eventual retirement from the Army.

He chose the name 14th Star to mark Vermont's entry into the Union as the 14th state in 1791. Because Kentucky joined the Union a little over a year later, Americans dig up with

14 stars are rare. The configuration eventually became 14th Star's logo.

When Gagner returned to the States, he rented one side of a building on St. Albans' Lower Newina Street that also houses a transmission shop. With a brewing space not much larger than a garage and little to no budget, Gagner and Koberg — who helped him set up shop and still assists in the tasting room — relied on ingenuity, welding and carpentry skills, and donated equipment to make the place work.

## PEOPLE HAVE LONG UNDERESTIMATED THE BEER SCENE UP HERE.

STEVE GAGNER

Gagner calls 14th Star's brew house "the MacGyver of Vermont brewing." Most of the equipment in the room is recycled, donated or repurposed. The brewers grind their roasted grains on a lease-limo craft stop to a makeshift frame that Gagner built. To its left are the unconventional heating, smoking and brewing tanks, which are actually open topped maple sap collection vats donated by Gagner's father. "I did the welding, and I did the chadding," Gagner says, referring to the vertical wooden slots that edge each piece. "There's no other brew house like it. We're pretty proud of it."

Inside the tiny fermenting room are a few cherry-red English-style fermenters that look like flying saucers — on loan from Paul Boyler of Burlington's Zero Gravity Craft Brewery. "I can't imagine another industry being like this," marvels Gagner, who has been brewed over by the gear nuts of fellow brewers.

To tell Gagner received his brewing license only a month before last year's Vermont Brewers Festival "I thought, No way are we going to be able to draw enough beer," he recalls. But Boyler loaned Gagner conditioning tanks to expand his capacity, and Magic Hat donated

a few kegs. That July weekend, Gagner poured his golden pale ale for thousands of people at the festival — his commercial debut.

Ten months on, 14th Star brews 440 gallons of beer twice a month, but that isn't enough to satiate fans; Gagner never has beer on hand for more than 10 days at a time. In March, he landed his first full-time employee, brewer Dan Starwell, who had put in time at the Shed, Back Art and Trapp Family Lodge breweries.

When 14th Star's sunny tasting

"Mama [owner Dominica Spang] went down and asked for this license!" she says. "The demand is high. We get people in here all the time that ask for local beer."

With this promising start, Gagner ponders the legacy he'll leave to his kids. He sees 14th Star as "something I can build and grow and pass on." Last month, he was asked to become a member of the board of the Vermont Brewers Association.

The future is rich with plans. Starwell



room is open, on Thursdays, Fridays and Sundays, it's mobbed with visitors getting their growlers filled — 120 to 150 a week, Gagner reckons — or tasting samples from one of the four taps.

On a recent visit, those taps are hooked up to kegs of 1993, Vicer — a coppery, nutty ale with powerful hoppiness — and Victory Harvest Brown Ale, a malty beer with caramel undertones. On other days, there might be an IPA made with local maple or a porter brewed with local maple sap.

Gagner attributes 14th Star's success to the flocks of locals and friends who show up at his tasting room — and to the fact that it's St. Albans' first, and only, brewery. "People have long underestimated the craft-beer scene up here. There's a lot of educated people, but not a huge beer presence," Gagner says. Still, he admits, "Sometimes we need to pull people out of their comfort zone" — from Back Light, for instance, to one of his eight signature beers.

At Mama's Pizzeria Restaurant in St. Albans, 14th Star beer consistently flows from two of the six taps, they're the second- and third-highest sellers behind Switchback Brewing Company ale, according to server Crystal LaBarry

and Gagner have begun bottling 14th Star beers, which are sold at the brewery and may eventually land on retail shelves. Soon they'll undertake a brewing project in tandem with the Trapp Family Lodge, both breweries will use the same lager yeast, but 14th Star will make an IPA, and Trapp will turn out a "JPL" or imperial pale lager. Then they'll serve the beers side by side at this year's Vermont Brewers Festival in July. The resulting two beers "will show people how a great behaves in different styles," Gagner says.

Gagner and Starwell will also keep dipping into the gallons of maple sap they acquired from a friend of the family — for maple porter, maple stout, "maple you name it," Gagner says.

As 14th Star's website points out, the state's founding father was a "beer enthusiast." Perhaps Ethan Allen's legacy as the reason beer is becoming an entrepreneurial a Vermont product as the spry Gagner swirls into scene of his brews. And, with an expansion in 14th Star's future, beer lovers across the state may soon be able to taste what's brewing up north. ☺

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## may 15 - 22, 2013

**Keywords:** *work engagement, organizational commitment, turnover intentions, organizational citizenship behaviors, job satisfaction, organizational trust*

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## convertiv

**Figure 10.11** Two living participants play “Simon-Lure” (a “Simon” style game) in an aversive environment, a park-like landscape with a strong aversive stimulus (a red light).

2000-2001

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After

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 work with children living in California's streets.  
 Odeon (the low-riding group) who left his low career to  
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**See also 18-0000000** Based on first-person interviews, Janet Linton, *documentary* tells the story of 27 women who've either survived or almost died living in a cave for 18 months. *Castaway* (Aria, Pasadena, CA) is now in theaters.

**THE WILDER GOES HOT** in the documentary *Indigenous and Neoliberal Kingdom* resident with glorious love and kitchen on the island of New York City. In the awareness about home resources, Calamendi is in the line of the documentary.

*Journal of Interpersonal Violence*

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**Link Tragal: Fvrlgk** shoppers but some want a more in-depth information base of the state funding health care programs. City market, including 8 Tyne Ave. presentation at city market, see 1st floor, info. 1st floor.

QUALITY

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**Abstract.** Residual stress intensifies positive alignment of the endomysium and the I band in the high intensity physical training program. Since the I band is the sarcomere, it may be assumed some degree

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mounting for heavy awnings, flexibility and air-  
stream, joint post, strong pulley, heavy mounting  
1/2" x 1" post, heavy steel rods, 100,000 lbs.  
weight.

## References

**Keep It All Playing Up** Crawling, babbling and those parents' concerns for playtime and sharing. *Charlity Alford*, Memorial Library, Wethersfield, CT 06095  
3-11 noon Fri. 203/261-0111 ext. 832/0455

**Let Young Playgroup** Outdoor and indoor activities, language enrichment in singing and other activities. *Arnette Logan*, Enslough Park, 400 N. Main St., Danbury, CT 06810  
9-11 am Sat. 203/261-0111 ext. 832/0455

**Safe! With pluggers up** youngsters find easier  
environment in children's activities and work time  
Safe! Worktop-mounted L-brug 7 with 100 W 230

[illegible]

**Harding & g messeng/Wild Owl** — Eddie E. Linnell, 5 year old, 1989, 427-54-9028, 440-501 and world-class hunter. Forches Fyrr, Norway, Linnell



## Multigenerational Masters

89-year-old David Hensle's interests include fencing, hiking and, more recently, driving. But his isn't your typical teenager. Hensle is a virtuoso violinist and pianist and winner of the Burlington Chamber Orchestra's young artists competition. Last fall, past conductor Ronald Perkins, he gave the final concert of the season as a featured soloist with a performance of Beethoven's Concerto in F on the very keys. Additional works include Beethoven's Ninth Symphony, Handel's Symphony No. 24 and the premiere of *Memories From A Storm* by his local composer Noah Marston.

**Bar Lingie Nicholas** and **Estr A Withd And her Ak**  
 Saturday 19th 11:30 am, at the **Coaching Arts Center** of **Michael's College** in  
 Colchester, VT 05426, 800-555-5555, 400-555-5555



## Pawsitive Energy

Frankly the Labradoodle was in a funk. To lift the spirits of his beloved canine companion, critically acclaimed writer Sue Halpern took action. She joined her previous patch as the human half of a certified therapy dog team. Regular visits to Middlebury's Helen

Rebels Union Center strengthened their bond and gave each a renewed sense of purpose. The Rebels resident celebrates the release of *A Dog Walks Into a Nursing Home: Lessons in the Good Life From an Unlikely Teacher* in which a colorful cast of characters and humorous, compelling anecdotes bring Halpern's existence to life.

544 F. H. M. van der Wal

Thursday, May 16, 3 p.m. at Chatterbox Valley Live near a new round, country in  
Middleburg, Tenn., info 303-2061, [www.chatterboxlive.com](http://www.chatterboxlive.com).

**LESS Year groups:** Not EYFSP & Ex E funds    **EET**

All submissions are subject to review. All manuscripts are handled by the Editor. All manuscripts are subject to review. All manuscripts are handled by the Editor. All manuscripts are subject to review. All manuscripts are handled by the Editor.

your discussion. Also, at [research@cam.ac.uk](mailto:research@cam.ac.uk),  
include your job, a brief overview of the event, a brief description  
of the discussion, dates, time and location, and any other relevant  
information.

• **ALINDA** EVINGE IN SEPTAN DA PE

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MAY 18 & 19 | ETC.



## Textiles for Miles

There's more to Vermont's landscape than sugar bushes and apple orchards. The Northeast Kingdom Farm to Yarn Tour showcases the state's fiber-producing animals. Folks can visit up to 10 farms and meet the sheep, goats, rabbits and alpacas whose coats become sweaters, cashmere, mohair and more. Demonstrations of hand-spinning, as well as drop-spindles and spinning wheel techniques, illustrate the transformation of raw materials into fun, wearable products. **Event locations:** Including Shoguenewy-Dunsmuir, Mountain Fiber Folk Cooperative shop and studio — or, to suppliers, knitters and needle felt art that roll out the creative potential of these handmade woolsens.

### NORTHEAST KINGDOM FARM TO YARN TOUR

Saturday, May 18 & Sunday, May 19 10 a.m. to 4 p.m. at various Northeast Kingdom locations. Price: Info: 824-9519. [travelingyarn.com](http://travelingyarn.com)

MAY 17-19 | MUSIC

## Symphonic Strings

**H**arpist, cello, double bass and violinist Mary Uys are bound by a love of chamber music. Drawing on a mutual desire to reintegrate the genre in their native South Africa, the musicians formed Clockwise in 2008. An inaugural tour throughout their home country featured a repertoire of modern works alongside classical standards and set the tone for the group, which is now based in New York City. Soprano Mary Bonhag and bassist Evan Piro join this duo in a program ranging from Bach's sacred cantatas to the world premiere of Cornelius Dufallo's "A Mass: Was My Soul." A dinner of fermented fare precedes Friday's show.

### CLOCKWISE

Friday, May 17, 7 p.m., at Green Mountain Ball's Place in Northfield; Saturday, May 18, 7 p.m., at Northfield Church; Sunday, May 19, at Montpelier City Hall Ballroom. Tickets: \$8-18 for May 17. Online: [ticketsforfestival.com](http://ticketsforfestival.com) or 800-368-7343. [www.clockwisemusic.org](http://www.clockwisemusic.org)



Women's Chorus of Vermont  
 2005-2006 Season

**HABITAT** The Huntington Film Society screens Ben Agajanian's harrowing drama about a 38-year-old police sub Saharan life as a film, a subcategory and toward a character. The film is presented by

for considerate techniques into most landscaping. Performing. Available Sun. 10am-5pm. Free. Info: 203-343-1111

#### food & drink

**BEER PAPER OWEN** Residents can't wait for county fair but request a special request for samples of beer to enjoy during June. Big Paper Paper at BURLINGTON. 10am-5pm. Free. Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

#### garden

**OPEN HOUSE SAME** Plant & nursery experts for plants and shrubs. Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

#### health & fitness

**FOCUS: THE CAMPAIGN: EPOCH-WOODS** Living with chronic illness is a problem. Focus: The Campaign: Epoch-Woods. Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**MONTHLY STYLING: CRO YOGA** Yoga, cardio and group work. Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**YOGA & WINE** Live from the park. Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

#### kids

**AFTER-SCHOOL CAMPAIGN** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**ALUMNIUS PLAYGROUP** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**FOODS FOR THOUGHT LUNCH BY VOLUNTEERS** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**FRANKLIN STATE COLLEGE** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

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**BEACH WITH DANCE** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

**YOGA WITH DANCE** Info: 203-343-1111. Email: [owen@paperpaper.com](mailto:owen@paperpaper.com)

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#### music

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#### performers

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Our team at RunVermont greatly appreciates the work environment provided by Main Street Landing. The convenience, the atmosphere and the view are unbeatable. And we've got our own little community here with fellow tenants that really facilitates some business to business exchange. The staff of Main Street Landing always greet you with a smile and a hearty hello - they make you feel welcome.

Peter Delaney | Executive Director, RunVermont | [runvermont.org](mailto:runvermont.org)



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**VERMONT FEDERAL**  
CREDIT UNION



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hosted by **SEVEN DAYS**

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ECHO LAKE AQUARIUM & SCIENCE CENTER  
.....

5:30 Check-In  
LIGHT DINNER PROVIDED  
.....

RSVP by:  
NOON, THURSDAY, MAY 16  
AT [SEVENDAYSVT.COM](http://SEVENDAYSVT.COM) OR 865-1020 x36



THURSDAY 10/24/19

## FR.17

## agriculture

**South Georgia's James H. Brown III Plant**  
 ends: 7:30-8:30 p.m. **Free** **10/24/19**

**Joe Paddy Day in the Mountains at 10:00**

**Two Paddy Day** Joe Paddy's friends from throughout the world are gathered at 10:00 as part of his ongoing effort to create community preservation. **James H. Brown III Plant** ends: 7:30-8:30 p.m. **Free** **10/24/19**

**South Sea Long Island** ends: 7:30-8:30 p.m. **Free** **10/24/19**

**South Sea Long Island** ends: 7:30-8:30 p.m. **Free** **10/24/19**

## community

**Long Island 10:00** ends: 7:30-8:30 p.m. **Free** **10/24/19**

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## Food &amp; drink

**Food & drink** ends: 7:30-8:30 p.m. **Free** **10/24/19**

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## sat. 10

## agriculture

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## calendar

SEP 10-2012

**ACADEMIC/WORKING** State of the art technology meets hands on experience with a real world application. These development courses high speed course delivery and more. 1200 Lake Champlain and 3000 Center Looby Center for Lake Champlain in Burlington. 10 a.m. - 5 p.m. Free admission. 872-6111 or 656-9405

**BEER JAM** Don't drink and drive. Support local breweries with a beer jam. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**BEACHES OF THE WORLD** The Burlington OTV network will host a local beach day. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**CHERRY COOP TOUR** Wanderlust and good food? Try a 100% organic tour of the Champlain Valley. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**CHAMPLAIN COUNTY CHAMBER OF COMMERCE** Chamber of Commerce. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

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### film

**HEAVY** See 10/11 5:00 p.m. 6:30 p.m.

**THE GARDENERS** See 10/11 5:00 p.m. 6:30 p.m.

### food & drink

**BURLINGTON FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**CAPITAL CITY FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**COOKING CLASS** See 10/11 5:00 p.m. 6:30 p.m.

**MOOSEHOLE FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**NORTHWEST FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**PLAZA COUNTY FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**UNIONVILLE FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

**WATERVILLE FARMERS MARKET** More than 100 locally sourced products. 10 a.m. - 3 p.m. Free admission. 872-6111 or 656-9405

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## BUSY BODIES DAY CAMP!

June 24, 2013 August 30, 2013



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A camp for children ages 5-12 with academic, social and other challenges. We offer a supportive environment in which children are encouraged to explore and have fun through a variety of indoor and outdoor activities. There's something for everyone!

### One camp will help kids

- Improve their social and play skills
- Learn how to be a part of a team in a positive way

300 Swift Street,  
South Burlington, VT 05403  
For more information email:  
[Tsif@tsyf.org](mailto:Tsif@tsyf.org)



## calendar

MIDJULY 41 PAGES

**JANUARIAS: SOUTH BURLINGTON** One show only. Tu 6-10pm. Vermont Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

**STEPHEN BROWN & DAVID JONES** The vibrant, always surprising duo return with a new show. Sat 8-10pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

seeds

**BOOK DISCUSSION: FISHING FATHERS** History buff's new thoughts on a classic. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

**ALABAMA HARBOR** The author discusses his book in 5th Grade. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

**VERMONT ISLANDS** The Vermont Islands for Women. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

## TUE.21

business

**SMALL BUSINESS FORUM** Vermont Health Connect. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

community

**AND, YARD AND OUTSIDE PROJECT PUBLIC MEETING** Local residents' meeting about potential development. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

dance

**SHALLON LARSEN ELLIS** Instructor. Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

music

**VERMONT DANCE PRACTICE GROUP** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

film

**THE REAGAN** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

food & drink

**VERMONT DANCE PRACTICE GROUP** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

health & fitness

**VERMONT DANCE PRACTICE GROUP** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

education

**VERMONT DANCE PRACTICE GROUP** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

**VERMONT DANCE PRACTICE GROUP** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

arts

**AFTER SCHOOL CRAFT LET'S MAKE CLAY** Sat 7-9pm. 1st Southwestern. 1000 N. Main St. Center for the Arts, Burlington. 230 N. St. Info: 804-3584.

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# EXPO2013

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**SATURDAY, JUNE 8**  
10 a.m. - 4 p.m.



**Friday, June 7**  
7-8 p.m. *Pranava Mantra: Heighten your mind and Ananda Healing, Mobility*  
*Relaxation, June 7*  
10 a.m. - 1 p.m. *Integrating Yoga and Ayurveda for Spinal Health*  
2-4 p.m. *The Science of Transformation, Optimal and Optimal Health: Aja*  
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# String Doctors

Who you gonna call when your axe gets busted?

BY GARY MILLER

**B**ehold, every great guitar, fiddle, mandolin or upright bass player needs a string doctor, a skilled luthier who mends the call when an instrument needs work. Often when asked, they say still a musician's work that's often a sudden twist, a fiddle up marked by low humidity, a guitar that's been knocked over by an enthusiastic toddler, a downright picker who's barbed the neck over his vintage Telecaster. (Yes, it really does happen.) We surveyed some Vermont musicians to see when they turn to when they need a string doctor with serious skills. Here are the three names that rose to the top.

## PETE LANGDELL

Rigel Instruments, Jeffersonville, rigelinstruments.com

**SPECIALTIES** Custom built mandolins, vintage instrument finishes, catastrophic repairs

**NOTABLE CLIENTS** Danny Daele, Carrie Cook, Dan Lindner, Bob Arnes

At age 3, Pete Langdell wanted a guitar, so he built himself one. The result was a masterpiece of Yankee ingenuity, if not a playable instrument. He built the top and bottom from Ponderosa pine, the sides from aluminum fluting, and the neck from a re, or, tubular leg.

The inner knobs proved the most problematic. "I made them from toothpaste caps," Langdell says with a chuckle. "Forunately, we had a big family and we used a lot of toothpaste, but it seemed like a long time to wait."

Langdell opened his shop, Rigel Instruments, in the late 1980s. His custom-made fiddles caught on with players ranging from Jesse Jackson of Diamond Rio to country legend Marty Stuart. But Langdell's skills, as a vintage instrument restorer and repair, have gained him an equally enthusiastic following and he under-stands the importance of his work to the musician he serves.

"When people come to me they can be terrified," Bartholomew, really is shock. They might be on the instrument they have played for years. It becomes a part of them.

And you are trying to make it as good as it was before."

Doing repair work, Langdell says, is like playing a game of chess. "You really have to think in many moves ahead. What you do in one area will, in another area. In all the steps you are making, you need to be careful not to create more damage than what already exists."

One of Langdell's most sought-after services is mandolin work—much sought after to custom instruments during performances. He's even been hired to make mandolin necks for top mandolin makers, whom he meticulously finishes to make life also spend time in fabricating custom metal parts.

Langdell loves the unique nature of musical instruments. "Every instrument is like a fingerprint," he says. "The wood is an art, directly in its use. If it's made in a house, it's possible that you could look at them and say, 'This is going to sound and play just like that.' That would take all the fun and mystery out of it."

## ADAM BUCKWOLD

Circle Strings, Burlington, circlestrings.com

**SPECIALTIES** Custom built guitars, vintage instrument repairs

**NOTABLE CLIENTS** Brett Hughes, Colin McCaffrey, Billy Bratcher, Anders Parker

As a working musician in Brooklyn, Adam Buckwold played alongside Bob Jones, one of New York's most respected vintage guitar repair gurus. Stomping about 2000, Buckwold began building Jones to work him some luthiery. Buckwold got his work—sort of. "The let me work him but he wouldn't let me touch anything for a year," Buckwold says. "It was an incredible learning experience."

Late, Buckwold began to do repairs under Jones' guidance. And when a job opened up in Brooklyn's Kennedy guitar shop, Buckwold jumped at the chance. "My favorite was when building me Lefty Froom's legit guitar to see how I handled it," he says. Buckwold passed. He arrived in his fiddle in the shop in 2010. He's been making a living for a refit.

After two years at Rutland, Buckwold, a former UVM student, returned to Vermont. He did stints at the Vermont Instruments of Ashland and Priggy's Barre. Then, by then, he had already started to build guitars of his own. Last year, Buckwold moved north, and then opened Circle Strings in Burlington, a 450-square-foot shop just off the UVM campus. "I do about 65 percent repairs and 35 percent building new instruments," he says. "One finds the other. People come in for repairs and get to see the instruments I build."

Buckwold, 35, hasn't given up performing. His plays mandolin for the Ashland Community Orchestra in St. Johnsbury and banjo for the Modern Grass Quintet in Burlington, and he has just formed the Cedar House Boys with Steve Hughes. Buckwold feels that playing at a high level helps give him a better understanding of the work he does and what his customers want. "It's not something you can read in a book or watch in a video," he says. "It's a gut experience. You can do 10 work-ups in 10 minutes, and they are all going to be it, sure. Nothing else on the same."

## TUCKER BARRETT

Stratiblow, tuckerbarrett.com

**SPECIALTIES** Custom vintage repairs, parts fabrication

**NOTABLE CLIENTS** Scott Avolio, Jacoba, Jengary, Radio Station, Joey Leone

It's probably safe to say that there's no other Vermont luthier who has had a 5-string shaped, medium-bodied upright guitar for Chir, one of the world's best-known bluegrass bands. Tucker Barrett's work building that other woodwind instrument in the 1980s helped shape his career.

Barrett, 57, earned building experience at Middlebury College in the mid-'70s. Eventually this led to a stint at Manhattan's Stepwax Music from 1988-95.



"It was a total side-dig-a-week instrument," Barrett says. "He built it around for Andy Shuman and Peter Townsend, Mike Rogers of Chir. We did repair work for everybody—

the President, the Mayor, the Police. It wasn't uncommon for a car to pull in with whoever was playing Madison Square Garden, and somebody jumping out and saying, 'This has to be fixed!'"

The work for Chir included building electric violins and basses and upright instruments with reed-style and lightbulb. Eventually, Barrett made a case of classical work to Vermont. Over 20 years, he has received 600+ family instruments for players all over the world. Eventually, it even has a lot.

"I was physically taking the hours of what I call 'instrumental damage,'" he says. "Too much fretting, bending, shaking and so on was taking me prohibitively off on my joints, lungs and head. And as a side prep, I was kind of wearing off the best of the time."

Around 2006, Barrett downsized his shop, moved to Burlington to be closer to his customer base, and started doing full-time repair and restoration.

"Philosophically, I really like breathing new life into old things," Barrett says. "I get a little out of it putting out how an old instrument was put together and understanding the technique and I make it what I get a little out of taking something that might be sure to look at but doesn't play at all and making it work again. I want to have a knock with doing that."

Barrett can't see an instrument such. "I try to be as possible as it is everything that comes into the shop, no matter what it is worth," he says. "It is a lot of work for kids or people who can't, and to get it done. I want him to see people playing music. It would be great to be working on '52 Mamas all the time, but it's not the only for me. And doing all high-end restoration is work that is very 'd' and stressful. It's kind of fun just making any, play." □

# SOUNDbites

BY DANIELS

## Birth of the Cool

If you dropped last weekend's Waking Windows III festival in Winstock, you missed what might have been the coolest live-music event of the year in Vermont. Sure, Discover Jazz is exponentially bigger, boasts more star power and caters to a wider audience. And the Precipice, with a full year to plan — as opposed to, like, three weeks for its inaugural run last year — will similarly showcase great local acts and foster warm and fuzzy community spirit. **OMG! HERE'S** Grand Prize North is quickly becoming a beloved end-of-summer tradition, too.

But there is a rugged quality to Waking Windows that sets it apart from those fests and makes it feel more, well, rock and roll. Taking nothing away from any of them — each fest is truly wonderful in its own way — I would submit that Waking Windows is the most representative and reflective of Vermont's underground scenes.

I've used the following analogy before — and received some pious emails claiming waaaaay hyperbole as a result. But, listening between various venues around the Winstock traffic circle last weekend, I couldn't help but wonder if the WWHW experience was something like the earliest occupations of South by Southwest, before corporate tentcity invaded it into the monster it has become.

When it started, SXSW was a locally-only festival, specifically designed for Austin bands. If you talk to those who were there, they'll tell you it was small, gritty and exclusively. And, in many ways, that boutique exclusivity was what made SXSW great. It was an event for and by the cool kids, held in cozy bars and makeshift gardens. Soused further? (And no, I'm not suggesting WWHW will ever turn into something like SXSW. Though it will very likely continue growing.)

When I was teenager, I worshipped local bands like the **PARV**, **ONYX** and the **WALK**. To wide-eyed, 15-year-old me, the whole scene seemed larger than life, the epitome of cool. As I've gotten older, I've come to realize that most of these people in bands, no matter how hot or not (Well, except the **Page** **WALKERS** band. He's still the coolest.) But at the time, there was a natural push/pull of anxiety surrounding all of them that only



deepened the seduction. It was dark and dangerous. Just being there made it seem like you were in on something impossibly unique and underground. But it how I imagine those first SXSWs were.

WWHW didn't quite bring me back to those hazy days at Club Tumb or the Last Elm Café — hazy mostly because it was still legal to smoke at bars in 1995. But it came close.

Whether I was swooning, am around my best gal, to **ANDREW** and **KENNY**, or digging a saxophone set from **VERLA** while he'd up to a bar to late-afternoon sun filtered through the forest windows, or following **WALKERS** down a cypress rabbit hole at the Winstock Wellness Center, or feeling closer to the divine in **ARROWS** werecited at the Methodist Church, or getting away and now at the blazing black that was the **Blackie House** on Friday night — everywhere I found myself time and time again, feeling as though I was being let in on something profoundly and exclusively cool. (Note to aspiring rock writers: Don't try a one-sentence like that last one at home. This is professional-level grammar training here.)

But here's the thing: WWHW wasn't really all that exclusive. The fest's organizers estimate attendance to roughly double from last year, indicating larger and more varied crowds. That means the cool kids from **Anguiparva Media**, **MSR Presents** and **Friends + Family** pulled off quite a magic trick: They delivered a festival that embodied the mystery and allure of the local rock indie and experimental scenes yet still proved accessible enough for general audiences to enjoy — and feel cool doing it.

SOUNDBYTES BY D



Far up, 10-to-the-minute news about the local music scene. Follow @liveculture on Twitter or visit the Live Culture blog: [www.eventcity.com/liveculture](http://www.eventcity.com/liveculture).

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## WED.15

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**FLAMINGO B&B** Karaoke 5:30 p.m. Free

**HALLOWEEN** Soul/R&B/Jazz/Jazz/Jazz 10 p.m. Free

**JP & P&P** Karaoke with Margie 10 p.m. Free

**LEUNG & BRYAN & CAPS** Mike McNeely/Jazz/Jazz/Jazz/Jazz 10 p.m. Free

**MANHATTAN SQUARE PUB** Open Mic with Judy Lugo 9:30 p.m. Free

**MOOREY HOUSE** Hot Hot Hot 10 p.m. Free

**MUSIC & B&B** 10 p.m. Free

**OPEN MIC** 10 p.m. Free

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## Master Class

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MAN OF THE YEAR (JANUARY 2014)



# soundbites

CONTINUED FROM PAGE 17



TIM MCROZINE

## BiteTorrent

Speaking of cool kids, Big Heavy World and Magic Hat are once again partnering for Heavy Hat, which is slated for this Saturday, May 18, at the MIT brewery in South Burlington. If you've never been, it's a lot of fun and has sort of become the unofficial kickoff for the outdoor music season in Vermont. This year's lineup includes **BUMBLECAT**, **TELEPORT**, **CARD RAYARD**, **DAVILION SPIKE**, **THE BEAN** and headliners **THE JENNIFER BARTYMORE BAND**. Oh, and beer. Lots of beer.

Remember a few paragraphs back when I gazed for my belated youth in the 1990s local rock scene? Well, where was it? Oh, right, 1995. Coming back to 2013, I've just realized word that two of the better bands from the 1990s-era rock scene, **HYPER** and **WAVEWAVE**, will be reuniting for a show at the Monkey House in Saturday, July 13. We'll go more in depth on both bands on that date down closer. In the meantime, if you need a babysitter that weekend, I'd start lining me up now. I have a feeling there might be a slew of aging rockers looking for childcare that Saturday night. Call it a hunch.

Self-train to **THUNDER** **REUNITE**. The band is off on a wedding tour that will wrap up at the Roxton Post in Montreal this weekend. That festival appears to have a direct pipeline to the punk and ska

scenes of the early 2000s. Some of the headliners include the **SLASHERS**, **MASSIVE**, **WE FIRST WENT TWO DECADES AGO**, **DEATH** and **THE ARCADE**, all of whom I had on my list of bands that I went out on the deck of my first car. I don't, this week's column is making me feel a bit.

Meanwhile, in Montpelier, it is time once again for the Housman Jam at Montpelier Music, which goes down this Saturday, May 19. This is the second year the bar has hosted the fest, which is a benefit for Habitat for Humanity. And it's a candy, featuring 25 local bands spread out on two stages, including **THE EARLY BIRDERS BAND**, **DAVID MESSIAH**, **LESLIE BRIGHT** and **STREPTOMEL**, **DETH**, **WAVEWAVE**, **TIM BAKER** and many more. It also includes the winner of this issue's "Band Name of the Week" award: **POWERSIDE**.

Local songwriter **THE MCROZINE** is back to action after taking a hiatus of, oh, let's just call it twenty-something years. McRozine is best known locally as a member of the pioneering indie-rock group **THE BLAND**. But he's likely to have played well just about every notable local of that era — this would be the late 1970s and early 1980s. McRozine hung up his guitar when he lost his taste for life on the road, and then most of his hearing. He says he was discouraged by how little hearing aids helped — until, last November, a new technology allowed him to hear himself again. McRozine is playing a solo show — he

says he still can't hear well in a chaotic band setting — at Signal Kitchen in Burlington this Sunday, May 19.

Last but not least, the local scene was saddened in February when drummer **JOHN CARLETON** was struck and killed by a car while jogging in California. Before moving to CA, Carleton had been a fixture in Vermont music throughout the 1980s and 1990s, mounting the skins for bands such as **BLUE BONES**, the **UNDERWOOD BLUE BAND** and the **JALAPENO BROTHERS**, among many others. He went on to perform with the likes of **NO BODILY** and **LATIMER** "GUYARD JAMES" **JORDON**. To celebrate his life, a memorial jam is planned for Club Metatrone this Sunday, May 20. ☺

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**NECTAR'S  
A CLUB METATRONE**

**HONEYWELL** 19

A variety of live music from 10 to 11 PM

**JAMES MCCARTNEY** 19

A variety of live music from 10 to 11 PM

**THE GRIFT** 19

A variety of live music from 10 to 11 PM

**LAZERDISK PARTY SEX** 19

A variety of live music from 10 to 11 PM

**KAT WRIGHT & THE** 19

**INDOMITABLE SOUL BAND** 19

A variety of live music from 10 to 11 PM

**NO SIGHTY 90'S NIGHT** 19

A variety of live music from 10 to 11 PM

**SOPHISTAFUNK** 19

A variety of live music from 10 to 11 PM

**KETTERNOG 90'S NIGHT** 19

A variety of live music from 10 to 11 PM

**MI YARD** 19

A variety of live music from 10 to 11 PM

**VILIFY** 19

A variety of live music from 10 to 11 PM

**METAL MONDAY** 20

A variety of live music from 10 to 11 PM

**THE JOHN CARLETON** 20

**MEMORIAL JAM** 20

A variety of live music from 10 to 11 PM

**DEAD SET** 21

A variety of live music from 10 to 11 PM

**LIVEATNECTARS.COM** 21

THE MOST INFORMATION RIGHT

**LIVEATNECTARS.COM** 21

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**VT COMEDY CLUB** 21

**PRESENTS** 21

**WHAT A JOKE - COMEDY OPEN MIC** 21

EVERY MONDAY 8:00 PM - 10:00 PM

**GREEN MOUNTAIN COMEDY FESTIVAL** 21

May 24th 8pm - 10pm 2013

802-434-1271 • 802-434-1272 • 802-434-1273

## Listening In

I've loved **NECTAR'S** as an indie rock club since my college days in college. It's a classic.

**THE CLUB & BARRY** 19

A variety of live music from 10 to 11 PM

**THE UNDERWOOD** 19

A variety of live music from 10 to 11 PM

**WAVEWAVE** 19

A variety of live music from 10 to 11 PM

**WAVEWAVE** 19

A variety of live music from 10 to 11 PM

Come and Explore Burlington's  
Amazing Historical Past

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CHANNEL 10

CHANNEL 10  
IN THE RED ZONE  
WITH MATT AND BAE  
SUNDAYS • 5:00 PM

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CHANNEL 10

CHANNEL 10  
LOCAL VT MUSIC  
WEBA-TV  
LOCAL VT MUSIC  
WEBA-TV  
LOCAL VT MUSIC  
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CHANNEL 10  
WATCH LIVE 5-25  
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WATCH LIVE 5-25  
SUNDAYS-10 PM

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LOST 38 POUNDS



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be happier  
about  
getting my  
body back.  
Michelle  
lost 38 pounds  
in 8 weeks  
with the help  
of the  
WEIGHTLESS  
SMITHIES  
CARBON  
FIBER  
SUIT.

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SMITHIES CARBON  
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## music

### CLUB DATES

NEIGHBORHOOD MUSIC

#### FRIDAY

**NEIGHBORHOOD MUSIC** Superstar DJ  
[10 p.m. - 1 a.m.] Free

**SHINY PARKING** June 6 (Fri) [8 p.m. - 1 a.m.] \$10 cover

#### central

**RAIDERS** [10 p.m. - 1 a.m.] \$10 cover

**CHICKEN** [10 p.m. - 1 a.m.] \$10 cover

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## Working on Our Light Moves

CHIESSA LIGHT MOVING's self-titled debut is a hit, marking mass of dissonant pop rock. If you could see it, this music would look like it's been filtered through the prism of a kaleidoscope of 1940s-1950s art deco and projected onto the mirrored screens of an art-house movie theater. In other words, it's loud, is provocative and it totally looks like Oh, yeah! Almost forgot to mention: The band is fronted by this guy named Thomas Moore, who was in some other band called, Woe, Sonic Wave, or something. CLM performs at Signal Kitchen in Burlington this Friday, May 16.



FRIDAY AT CHIESSA LIGHT MOVING (CLOCKWISE FROM TOP LEFT)

### champlain valley

**GRAND** [10 p.m. - 1 a.m.] \$10 cover

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SUNDAY 6 PM

## MON.20

## burlington area

**CLUB HETEROGENE** John Carston/Michael Jett/Coco  
7 p.m. \$5

**HANABISHI PIZZA & PUB**  
Laurie 8:30 p.m. Free

**MONEY HOUSE** Lucinda  
Tracy/Roger Moonaker  
Jett/Coco 9 p.m. \$5

**METABOLIC** David Mandel  
Bassette/Laurie/AT&T  
8 p.m. Free \$5 \$5

**ON TAP BAR & GRILL** Open Mic  
at 8 p.m. 7 p.m. Free

**BLISS FIELD** The London-based  
Saxons (John Moly) 7:30 p.m. Free.  
Saxons Mac 9 p.m. Free

**RED SHAWNEE** Woodchoppers  
Jett/Coco 7 p.m. Free. Mountain  
Jett/Coco 8 p.m. Free

**WIKEN JAMES** Why Not  
Monday-Fri 10:00a (Wed) 10:00  
10 p.m. Free

## central

**CHAMBER** 8 "Tina Turner"  
8 p.m. Free

## northtown

**HUGO'S PLACE** Seth Perdue  
(John MacArthur) 8 p.m.  
Free

## TUE.21

## burlington area

**CLUB HETEROGENE** 6:00  
Set with Eric Under the Stars  
(Michael) 6:00 (Friday) 8 p.m.  
Free \$5 \$5

**SHIMMER BROWNS BULLDOGS**  
Marty Park Sam Adams  
Browns/Coco 7 p.m. \$20/\$25  
AA

**LEARNER'S BIRTH & CARE** Open  
House 7 p.m. Free

**HANABISHI PIZZA & PUB** Set  
at 8 p.m. 7:30 p.m. Free

**MONEY'S OLD FASHION TAVERN**  
Open Mic 8 p.m. Free



**Radio Flyers** Some bands drop so many damn mazy backdoor-sleazy grooves that you need a whole wagon to cart 'em around. Such is the case with Burlington's spily named **RADIOFLYERS**, who swirl elements of gospel, R&B and classic funk into an elusive, disheveled fusion that can't be categorized. Well, unless maybe you have a wagon. Along wagon. Catch them at Northtown Burlington this Tuesday, May 18, with **WORMHOLE**, as part of the Magic Hat Heavy Fest after-party.

**METABOLIC** 8 "John and Edna"  
at 8 p.m. 7:30 p.m. Free  
Free Live Music & Open Mic 8 p.m.  
Free

**OLD NORTH TOWN** Alex  
Jett/Coco & The Onions/Coco  
8 p.m. Free

**ON TAP BAR & GRILL** Tula with  
Top of the Tenthredine 7 p.m.  
Free

**SHIMMER** John Thompson/  
Pigman & Friends/Jett/Coco  
8:30 p.m. Free. Open Mic  
Jett/Coco 9:30 p.m. Free.  
Live Music 10 p.m. Free

**RED SHAWNEE** Eamon/Bassette  
Bassette/Michael/Coco 7 p.m.  
Free. At 8 p.m. 8 p.m. Free

**WIKEN JAMES** Why Not  
Monday-Fri 10:00a (Wed) 10:00  
10 p.m. Free

**central**  
**BADKIDZ** Old Time Saxons  
8 p.m. \$5/\$10

**CHAMBER** 8 "Kissin' Myself"  
8 p.m. Free

## champion valley

**THE HUSTLING SAGBOS**  
Monday into Karaoke 8 p.m.  
Free

## northtown

**RED SHAWNEE** Chalkdust Song  
Along with Lenny Smith 8 p.m.  
Free. Chalkdust Song Along  
with Lenny Smith 8 p.m. Free

**THE NEW PIZZERIA & PUB**  
Coco/Erin/John & Friends  
(Coco) 7:30 p.m. Free

**MONEY'S OLD FASHION TAVERN**  
Open Mic 8 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**central**  
**BADKIDZ** Old Time Saxons  
8 p.m. \$5/\$10

## WED.22

## burlington area

**FRANKY'S** 8 "Kissin' Myself"  
8 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
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Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
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Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
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Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**RADIOFLYERS** Michael Dault  
(Laurie) 8 p.m. Free. Saxons  
(John Moly) 8 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
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**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
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**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
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Jett/Coco 9 p.m. Free

## champion valley

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Jett/Coco 8 p.m. Free. Open  
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Jett/Coco 9 p.m. Free

**SHIMMER** Scott Hanson/  
Jett/Coco 8 p.m. Free. Open  
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Mic 8:30 p.m. Free. Open Mic  
Jett/Coco 9 p.m. Free

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Mike Carls

4Mike Carls





# A Brand Apart

Eyewitness: Collage Artist Benjamin Peberdy **BY MEGAN JAMES**

**W**hile River Junction artist Benjamin Peberdy doesn't sign his name to the collages he creates, he stands them with a logic. Peberdy makes credit for the appellation Debra Delaney. "It's which he chose because he 'thought it sounded really sort of self-important, and sort of vague.'"

His pseudonym may be intended as an enigma, but what Peberdy is making is clear: cleverly composed, witty and often biting collages composed of vintage print advertisements, comic book text bubbles and other ephemera.

His showing of commercialism is on trend beyond the gallery. Each time the 26-year-old sells one of his works, he is sent the buyer's copy of his "User Agreement." It reads in part:

*Our Ladylike Debra Delaney and Art is created to expose, amuse, annoy, fascinate, perplex and encourage. It is our corporate mission to foster a thoughtful awareness of normative assumptions and an appreciation for word, context and irony. This is achieved through the recycling and repurposing of trash information that would otherwise be considered an eyesore.*

Peberdy says he borrowed the agreement's language from the "falsification instructions" that accompanied a new credit card. "Like thinking of [art] as a product, something you could use to bribe or 'in' to," he says. "It's like, the agreement 'seems to be more creative than a 'thank you letter.'"

Peberdy grew up in tiny Cookeville, Va., about halfway between Rome and Thetford. After a short stint as an English major at the University of Vermont, he got a job in Burlington as a waitress. One day, while jacked up some ribs at a salad bar, he started reassembling the images he'd been clipping and collecting for years from magazines and textbooks. "It was a very obsessive compulsive collection," he says.

Since then, Peberdy, who is now employed as a dishwasher at Whole River Junction's Top Top Café, has shown his work at the Main Street Museum in WRL and Johnson's Vermont Studio Center. His first solo is a handsome dancing robot who is replacing a third March's Great Mountain Film Festival 48 Hour Film Show. His solo



## PEBERDY IS FASCINATED BY THE DISINGENUOUSNESS OF ADS.

show, "Custody," is at Burlington's Black Space Gallery through the end of May. A piece in the Blackspace show called "Omens" features an illustration of colorfully dressed men and women with dumbbells plastered across their faces as they walk arm in arm toward a giant red orb. Peberdy says it's one of his favorites. The clipped the handsome couple from a car ad in a *Life* magazine from the 1950s or '60s. "I think they were standing in front of a new Chevy or something," he recalls. "The people are down to be fabulously happy."

Peberdy is fascinated by this disingenuousness in ads. "They're ubiquitous enough that they create this false consensus," he says—namely, that buying on credit will make consumers content. "Then they're confused when they're not happy."

For his composition, Peberdy distill-

ed the product that the original ad implied would bring smiles to consumers' faces—the fancy new car. He wanted the couple to be "in the presence of something very sinister, something that didn't bode well," he says, the red sphere on a black shape of a background.

Peberdy doesn't limit his imagery to ads. He clips text and illustrations from comic books, textbooks, vintage travel manuals and whatever else he can get his hands on. "I like happy accidents," he says, noting that he'll use source material in free piles, antique stores and yard sales.

Recently, Peberdy found a three-ring binder containing a locksmith's how-to manual from the '70s. "I had these great eye-popping view diagrams of all these locks and keys," he says, some of which he has incorporated into his works.

An illustrated guide to hand guns inspired one of the most chilling collages in the Blackspace show. A wretched-looking man points a gun directly at the viewer, while a speech bubble reads he made, "the machine can learn to give you a better life."

Peberdy found the man's image in the gun guide. "That guy was a target, designed to look like a generic criminal," he says. The caption came from a book of Christian romance that Peberdy found just as uncomfortable to read as the gun manual, he says. "It was about a man walking around and being taught things about Jesus," he recalls. "It kept talking about how you should be happy because this great man died for you."

Peberdy assembled the ominous image and the Jesus caption on a piece of paper he found matted with mold. "I loved the way it was stretched out and stained," he says.

Peberdy doesn't have a studio, so he works after hours in his living room, where he keeps books tucked under a table that holds thousands of clipped images, organized roughly by site. He pays as much attention to frames, which he'll use in threeframes, as to the collages that go in them. He is often drawn to frames that are battered and discolored, their paint chipped and stained. They add another material dimension to his compositions.

Peberdy's suggested sources aren't visual artists, he says, but material ones—

Debra and the small collages hand Meg studied, in particular—a book about the plain look of album art. In "Shogun," a disheveled hand cuts in a stormy sky, separating a Coca Cola cup in hand drops onto the dark landscape below. "If We Live," features three dinosaur cutouts arranged on a flat Midwestern style back ground of red, gray, yellow and white to act as a guide. Bold letters above declare, "IF WE LIVE."

The images are curiously suggestive, but Peberdy distances it himself from any explicit message. "Debra Delaney," he is not like for any revolution into the Greater Inequality of Art, Culture or Life," he writes in his user agreement. "Doing so only causes limitation and stagnation. We are Cynical by corporate policy." ☐

**f** Ladylike is on view through May 31 at the Blackspace Gallery, Burlington.



\*see also books; photography; by a girl; women from  
Mauritius; models; c. 1980; 1980s; black and white; no color



## champlain valley

**ALAN NYER** "The Vermont Man" Large-scale photographs. Through May 31 at Division Five Gallery (Greenwich Street/Galeria). Info: 433-6052

**ANNUAL TWENTH ART SHOW** Works by young artists. Through May 31 at Creative Arts Center in Rutland. Info: 775-0090

**BEVERLYN COMMUNITY SHOWCASE OF RECENT WORK** Documentary films, photography, audio, video and oral history interviews produced by students, artists, teachers and other school programs. Through June 8 at Vermont Public Center in Montpelier. Info: 367-4394

**JUST POLAR** Work in a variety of media by a community member of all ages. Through May 31 at Art on Main in Bristol. Info: 433-4233

**MP LANDSCAPE** "The Mountains" mixed media works created in Montpelier and in New England workshops. Through June 3 at Zenith Gallery in Montpelier. Info: 367-8996

**WATKINS TRANSFORMED: GEORGE WATKINS'S NEWEST GALLERY PHOTOGRAPHY IN CONTEXT** Join a photo opportunity to be in the context of the project and see the history of the area including the historic newspaper headquarters in the pair's quarters since. Through June 3 at Montpelier Gallery Museum in Ar. Info: 433-3888

**PATTY DORRÉ & LYN BUNGUM** Artwork featuring... "Water Lake and Park" Artwork. Sculptures by Lynette and other landscapes by Patty Dorré. Through July 2 at Riverside Artistic Guild. Info: 243-4126

**NORT JACKSON & STRANFORD BRITS** 121 print and 121 Jackson. Functional print works by David Wallis. Through May 31 at Gallery/Art Gallery in Montpelier. Info: 433-3230

**RYAN HANSEN** "A Sense of Place" artwork and landscape paintings by the painting artist. Through June 3 at Riverside Museum. Info: 433-4233

## northern

**ARTISTS FROM VERMONT'S NORTHEAST KIDGEM** An art in a variety of media by a group of artists from the Northeast Kingdom. Through May 31 at DANCE in Barre. Info: 433-4233

**CAROLINGEANT** "Spinning me in the Kingdom Cut with Sharp Swords" Art and three-dimensional paper sculpture depicting local wilderness scenes and domestic animals. Through June 3 at Vermont Kingdom Art Fair in Montpelier. Info: 433-3888

NOTICE: 1000 1000 1000 1000



**Jessa Gilbert** Like a flipbook taken apart, Jessa Gilbert's paintings attempt to break down the passage of time. The Brooklyn native and University of Vermont grad uses a rhythmic treatment of color and line to investigate the active nature of the world. Her figures appear to traverse dimensions of space and color as the "searches for different ways of representing action and evolution similar to the ever-changing world," she writes on her website. Gilbert's show "Connections" is at Burlington International Airport through July 6. Featured "Evolving Concepts"

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## Student Art Show 2013

When Helen Day Art Center asked a Vermont fifth grader named Maggie, "What does art mean to you?" she answered, "Art is a way to have creativity flow through the world." Like another fifth grader, said, "I think the world without art is boring." The Stowe art center celebrates young artists from area elementary, middle, and high schools with this annual exhibit. With contributions from portraits and sculptures to abstract creations, these budding artists remind us that, with art, the world is a brighter and beautiful place. Through May 31, Peckham Artwork by Tully Dodge.

### Local Shows

**Janet Werner** Landscape and portrait paintings. May 18 through July 3 at River Arts Center in Montpelier. Info: 888-4287.

**Jeffrey Tucker** Painting and glasswork by the South Vermont. Through May 31 at Island Arts South Vermont gallery. Info: 332-6181.

**Leslie de Luca** Drawing by Vermont Works for Women with the Vermont Public Library. The touring exhibit features 25 photographs of women with women's group art. Through May 30 at GMAAC in Randolph. Info: 810-3323.

**Long featured artists** Photo by photographer David, artist portrait artist and a photographer. Through May 31 at Island Arts South Vermont gallery. Info: 332-6181.

**Local Showcase** Multi-year. Artists from the area include "Tully Dodge" New York, designed by the work of the St. George Museum. Through June 3 at St. George Museum Gallery. Info: 332-6181.

**Student art show 2013** Through May 31 at Island Arts South Vermont gallery. Info: 332-6181.

**Local art show** Through May 31 at Island Arts South Vermont gallery. Info: 332-6181.

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### Regional

**Art in the State** Through May 31 at Island Arts South Vermont gallery. Info: 332-6181.

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## NOVEMBER 1990 • P 811

**PAIN & GRIEVANCE** In the latest glowering, over-the-top action-comedy spoof, director Michael Bay (Bay Quaysie, *Armored*) and Michael Bay play Florida highway-builders who get involved in crime and find out it doesn't pay. There are not only women they crash into and kick numerous times, Will Ferrell (Niners) and Anthony Mackie (*Crash*)



1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

**THE PLACE BEYOND THE PINE**★★★★☆ *Spain*  
González plays a masterful job—object of someone's love  
he craves to support it is it as the same time, however, it  
seems almost Greek [José Kalandra] [Elisavinda  
Kalandra] [Elisavinda Kalandra] [Elisavinda Kalandra]

**KIDNAPING** ■ A half-impressed model, *Augustine* (Michael Nogueira) and her son, *Stromboli* (Joe Vincent Hoffman) were the subjects of this French doco, which pictures the artist's camp life with one young model during the summer of 1955 (also see *How to Succeed in Hollywood*, 1999, p. 92).

**THE SOFTWARE** ■ ■ ■ ■ ■ Four young Australians Aboriginals address their aspirations, get their leg break as a girl group redefining the concept of Vietnam. *Nguyen* like *Wonders* is a controversial debut, with this feel-good pop set piece based on what some share on their CD-ROM. *Delicious* (Mushroom) and

## NEW ON VIDEO

**CLOUDPLAN** (www.cloudplan.com) McNeill's novel hits the screen as a historical epic in which the same actors played several different characters in a story spanning centuries. With Holly Berry, Tom Hanks, Hugh Grant, and Susan Sarandon, Tom Tykwer's (*Run, Lola, Run*) epic, and Andy Wachowski's (*The Matrix*) director, T2000, is

## MOVIES YOU MISSED & MORE

By MARGOT LARSEN

**KUMARÉ**

**This week in movies you missed:** How hard is it to set yourself up as a giant? That's the story, this documentary reveals. (And, just in case you're on No. 1 in Ireland) and other astounding services.)



To find out, Gendin dressed a Morgan Sportfash-style suit. He would be a guard, of course, like the women.

Though we no longer have a local source of India and art fairs (i.e., a *radio-station*) we are reimagining. *Monks for Monks*. Check out the *Live Culture* blog on Fridays for poems and



[www.dailymail.co.uk/10/culture](http://www.dailymail.co.uk/10/culture)

I got new boots -nike, anyone?

Manfield was awesome the other day!

Mount Philo is quick and easy!

front porch forum.com  
HELPING YOUR DOGS CONNECT

**Graduate Program  
in Community Mental  
Health & Mental Health  
Counseling**



**Classes meet one weekend a month in Burlington, Vermont**

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Specializations focused on clinical services and administration in Disenfranchised Community Mental Health and Substance Abuse Services for Children, Youth and Families or Adults

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Thursday, May 23, 4:30-6pm  
300W - VT Center Office  
483 Mountain View Dr., Suite 100, Colchester

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# fun stuff

**MORE FUN!** STRAIGHT DOPE (P.28) CROSSWORD (P.C. 5) & CALEOKU & SUDOKU (P.C. 7)

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CONTROVERSIAL AND DIVISIVE  
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## RED MEAT

soft soap for hard times

From the tested list of  
**Max Cannon**



## THIS MODERN WORLD

by TOM TOMORROW



# FUNGUS

A COMIC STRIP BY  
**JAMES KOCHALK**  
(LASTOPOBY LAUREATE OF VEJNOMY)

© 2007



TO BE CONTINUED...





WOMEN *Seinfeld*

WHY I'M HERE: I'm here!

Seinfeld is a man, women in couple  
are a little hard to get along. I'm  
happy and have been a good  
time. I'm here! [seinfeld101.com](#) 101

WHY I'M HERE: I'm here!

I'm here for a good reason. I'm here  
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## NAUGHTY LOCAL GIRLS

WANT TO CONNECT?

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69¢

WHY I'M HERE: I'm here!

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for a good reason. I'm here for a  
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GIRLS *Seinfeld*

WHY I'M HERE: I'm here!

Seinfeld is a man, women in couple  
are a little hard to get along. I'm  
happy and have been a good  
time. I'm here! [seinfeld101.com](#) 101

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Your guide to live and lust  
mistress  
maeve

## Dear Mistress,

I've had shall we say a colorful sexual history  
starting having sex at 17 and haven't stopped. Now  
I'm a 30 something woman who has experienced  
everything from BDSM to threesomes. I am proud of  
my rich sex history and don't regret a single act of  
it. That said I now find myself falling for a man who  
is my sexually pure spouse. He has had a handful  
of long term sexual partners, whereas I have had  
myriad one-offs and casual things. I know that he's  
open minded (and extremely good in bed) but I can't  
help but feel a little nervous to tell him the actual  
number of partners I've had. He's Midwestern for  
God's sake!

When this question arises, how do I handle it? If I  
refuse to tell him, I feel like I'm forsaking my feminist  
identity as a sex positive woman. If I tell him, I worry  
he'll feel intimidated and inadvertently sabotage the  
good thing we have going.

*Seinfeld*

relationship Virgin

## Dear RL,

Kudos to you for rethinking your relationship  
V-card — and to a sex Midwestern boy!  
It doesn't surprise me that he's a good in bed —  
questing quality not quantity can make the  
best lovers. With your candid sex experience, you  
two make a power couple in the bedroom. You  
bring the benefits of having numerous partners  
and adventure, and he brings the advantages of  
keeping a select few partners satisfied long term.

When the time comes, be honest about your  
sexual history without rattling off every detail —  
keeping something private does not revoke your  
membership to the sex-positive feminist club. If he  
asks you for specific numbers, try something like  
"It's never been important to me to keep a tally. It  
seems I've had more lovers than you, but I am more  
involved in my current chemistry than I am about  
our past partners."

If you suspect his becoming uncomfortable  
reinforce your feelings for him — let him know  
you're falling for him, and that you've invested in the  
relationship. Suggest that you both get a clean bill  
of health from your medical providers and seal the  
deal with one Midwestern handshake. Remember, if he's  
going to sabotage your relationship out of some self-  
righteous moral belief, or feelings of inadequacy,  
he's not right for you.

*More is more*

mistress

## Need advice?

Write to: [mistressmaeve@sevendaysvt.com](mailto:mistressmaeve@sevendaysvt.com)  
or share your own advice on my blog at:  
[sevendaysvt.com/blog](http://sevendaysvt.com/blog)





THIS SATURDAY NIGHT!

# SINGLE? TAKEN? NOT SURE?

JOIN US FOR A TOTALLY AWESOME NIGHT OF  
FUN AND FLIRTING, '80s STYLE! HERE'S THE 411:

**TAKEN**  
or not looking



**USE CAUTION**  
(it's complicated),  
but still open to  
advances...

**SINGLE**  
and looking  
for love!

## HOW IT WORKS

Wear one of the Stop  
Light colors to indicate  
your relationship status.

Or just "accessorize"  
with the appropriate  
color. Seven Days will  
have items to help show  
your "colors" as well.

## ENTERTAINMENT BY:

8 p.m. **SILVER TRICK**  
(featuring Josh Panda & friends)  
9:30 p.m. **DJ LLU** ('80s dance party)

**Skin Deep**  
Medical Aesthetics

— PRESENTS A —

SEVEN DAYS PERSONALUS

# STOP LIGHT PARTY



SAT., MAY 18

HIGHER GROUND  
SOUTH BURLINGTON

7:30 p.m. 'til the lights go out...

RSVP online to win gift certificates  
from our sponsors.

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Quality custom shoes 1976



# American Apparel is Sweatshop-Free.

We emphasize this because it actually makes a difference. While we always want you to choose American Apparel because you love the product, we also want you to feel good about where it's from.

Thousands of industrial workers making our clothing at our state-of-the-art factory in downtown Los Angeles earn an average of \$12/hour, plus medical and other comprehensive benefits for themselves and their families. Many highly skilled sewers earn upwards of \$30,000 per year, which is in sharp contrast to the 20¢/hour wages commonly found at factories in Bangladesh. Our manufacturing employees work alongside our designers, IT, retail, finance and administrative employees, all under one roof where they are able to collaborate together to sculpt a sustainable business model that doesn't rely on exploitation. It is critical for us to know the faces of our workers, many of whom have been with our company since we began manufacturing in Los Angeles over fifteen years ago.

Making clothing responsibly in America requires risk taking and long-term investment—we think it's well worth it. The apparel industry's relentless and blind pursuit of the lowest possible wages cannot be sustained over time, ethically or fiscally. As labor and transportation costs increase worldwide, exploitation will not only be morally offensive and dated, it will not even be financially viable. On behalf of the employees of American Apparel and myself, I would like to thank you for your support as we continue to demonstrate that ethical manufacturing is possible.



Dov Charney, CEO

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Garment making.  
That's what we do.  
Sweatshop-Free.  
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